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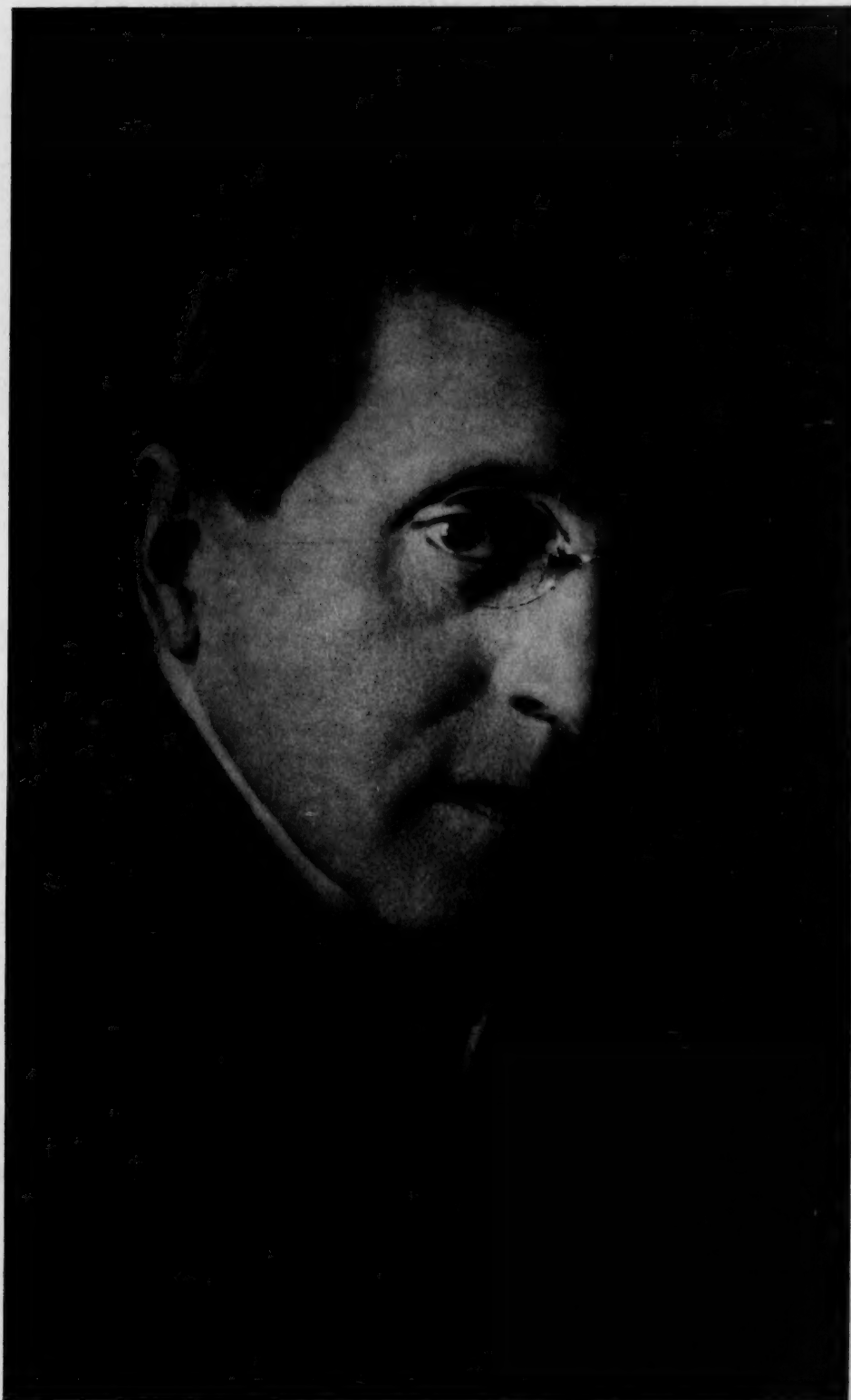
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THE REVIVAL OF THE LEEDS MUSIC FESTIVAL

Albert Coates as the Successor of Nikisch—The Choral Supremacy of Yorkshire—Gustave Holst's New "Ode to Death" to Text by Walt Whitman
—An English Festival on Changed Lines

Leeds, (England), October 8.—Since 1858 when Queen Victoria opened Leeds Town Hall—outwardly a striking and majestic building, inwardly rather gaudy—the Leeds Music Festival has been one of the big, imposing functions of music in the north of England. It was always an occasion for splendid music to be performed with all the splendor commanded by the unsurpassed choral forces of Yorkshire and by the long purses of Yorkshire people. There has been a break in the festival's history since 1913, and last week's revival on a festal and gorgeous scale was matter for Yorkshire pride—it pointed to our emergence from the shadow of the dreadful years, it was an encouragement of cheerfulness and optimism.

Sterndale Bennett, Costa, Arthur Sullivan and Charles Villiers Stanford were in the past the captains of the Leeds Festival, and thenadays it was primarily a festival of choral music. Then in 1913 Nikisch conducted; Elgar's symphonic poem, "Falstaff," was the principal novelty, and a small, delicate new work, George Butterworth's "Shropshire Lad Rhapsody" (admirably conducted by Nikisch and in private lavishly praised by him), pointed to a new hope of English music—a hope cut short in the carnage on the Somme in 1916. The tendency of 1913 towards the exalting of the orchestra was last week much accentuated; Nikisch is succeeded here by his pupil, Albert Coates, and the orchestra (the London Symphony Orchestra), had a share that would have astonished people in the days of Sterndale Bennett and Sullivan.

NO MENDELSSOHN.

There were four days packed with music—concerts morning, afternoon and night. Since it is ordinarily thought abroad that Handel and Mendelssohn are the main musical fare of the English, be it mentioned that Handel was in the background (only a portion of "Israel in Egypt" was sung on the last evening), and there was no Mendelssohn at all. But for the two programs of certain shorter works of Bach, conducted by Sir Hugh Allen, every seat was sold. Sir Hugh also conducted a concert of the works of Sir Hubert Parry—like Nikisch and George Butterworth, one of those we have had to mourn since 1913. There was one new work, the "Ode to Death," on a text of Walt Whitman, set for chorus and orchestra by Gustav Holst, a name that has become famous in England only since 1913. Mr. Holst's symphonic suite, "The Planets," was also given in entirety—an hour of powerful music which engrossed and stimulated the audience in a manner never given to the English music of a past generation. The other works of English art were: Elgar, violin concerto; Arnold Bax, tone poem "Tintagel"; Frederick Delius, "Appalachia" (chorus and orchestra); John Ireland, symphonic rhapsody; madrigals by Byrd and Vaughan Williams; Ethel Smyth, "Hey, Nonny No" (chorus and orchestra); George Butterworth, "The Banks of Green Willow"; W. H. Reed, "The Lincoln Imp." Much orchestral music by Wagner, Brahms, Franck, Tchaikowsky, Scriabin ("Poem of Ecstasy" and "Prometheus"), Rimsky-Korsakoff, Strauss and Respighi was conducted by Mr. Coates. The instrumental soloists were Albert Sammons and Alfred Cortot.

A FINE CHORUS.

The festival began with Verdi's "Requiem," and to many of us whose thoughts inevitably went back over the years of suffering and bereavement, the choice of this most poignant of prayers recommended itself as full of thought and of meaning. "Requiem aeternam dona eis, Domine." . . . The music of the week kept returning, in spite of all its brilliance, to a solemn memorial mood, notably in Bach's cantata, "Since Christ is all my Being," and in the new "Ode to Death." The performance of the "Requiem" had grandeur, though criticism might be passed on the choice of soloists (who were all better suited by music heard later), and Verdi's orchestration is unjust to a really magnificent choir—no doubt he was aiming at covering up an inferior choir's lapses. These Leeds singers (300 strong), were worthy of all Yorkshire's choral traditions. How delicate and full of feeling they were in an almost unsurpassable performance of Brahms' "Song of Destiny!" And the finale of the Choral Symphony (on the evening of the second day), for once made its full effect—to the confusion of those of us who at times have hinted that here Beethoven's judgment was at fault. The "Ode to Joy" was carried out with the most extraordinary brio; the singers managed to give the impression that they were meeting its cruel demands with the most cheerful ease—they were taking it in their stride and they had any amount of resources left if Beethoven had only thought of asking for more. The result was a wonderfully joyous and perfectly musi-

cal clamor of sound. Is such singing to be heard outside of Yorkshire? The Gloria of Bach's "Magnificat" again was a perfectly thrilling moment of accurate, taut, strong, exultant choral singing.

In Scriabin's "Poem of Ecstasy" Mr. Coates successfully invoked the spells by which some two and a half years ago he drew Londoners into the toils of this composer's work. We Londoners have been rather overdosed with Scriabin, truth to tell, but the flaming and the smoky clouds (or Mr. Coates' heroic invocation of them), made a great impression here. Mr. Coates all along worked like a Titan, but American musicians do not need telling of this masterful conductor's character-

to express himself to the world with sufficient vividness. Personally he was vivid enough; the man himself seemed to have enough richness of nature for one to say: "He should be another Bach!" A study of English musical conditions of a generation or two ago would be necessary to explain why Parry failed to obtain rank with the greatest musicians or with the great English poets of his time (Browning, Meredith, Swinburne). But the Leeds concert left us with our respect deepened. The unaccompanied choral music, like the motets "There is an old belief" and "Lord, let me know mine end," at once severe and cordial, is masterly and, by English singers at least, will never be forgotten, while in the Miltonic ode, "Blest Pair of Sirens," there is an achievement which touches glory in its harmony of noble thought and perfectly matched expression.

Elgar's violin concerto found a perfectly persuasive interpreter in Albert Sammons who (to my ear) catches this music's moods of sublimated passion and rapturous reverie more faithfully than did the more worldly and prosaic performances of Heifetz and of Kreisler. The inclusion of "The Planets" put a sort of official stamp on the fame of a musician whom for some years many of us here in England have felt disposed to rank second to none but Elgar. The earlier movements of Mr. Holst's monumental work, beginning with the fierce inhuman batteries of "Mars," have become well enough known in the last year or two and (in London) quite strikingly popular. What is remarkable when the whole family of Holstian giants is paraded is the sustaining of the interest. "Uranus the Magician" (the sixth movement), is rarely enough heard, but by how sure a sorcery does it summon fresh spirits from the vasty deep! We admire more at each hearing the inventive vitality of this music; and Mr. Prospero-Holst always remains superbly master of his creatures. They do not overstep (as we feel in Scriabin and Mahler), the frame of his purpose. Mr. Holst succeeds in showing us not merely the molten matter in his imagination but also the definitive result well and truly wrought. The whole work ends on one of the magical effects of music—the fading pendor of a hidden choir of women which exquisitely suggests not an end to the music but its imperceptible extension into the aetlier.

HOLST SETS WHITMAN.

In "An Ode to Death" Mr. Holst has set the lines of the American poet beginning: "Come, lovely and soothing death, Undulate round the world, serenely arriving."

It is not Mr. Holst's first Whitmanesque writing, for the text of his early piece, "The Mystic Trumpeter," likewise came from overseas. This ode is fully representative, within its narrow limits, of the power, the boldness, the terseness of Holst's art, and also of its large poetry—poetry not meant, we feel, merely for the ears of a few initiates but for all men's ears and hearts. And because Holst is so sane and (one may say) public-spirited a musician his song of death turns out to be, as all great art is, a glorification of life. Highly characteristic of his style are the metres (7-4, 5-4) of this piece, and also tremendous leaps or plunges from key to distant key. It is not a style of creeping chromatic modulations, but of abrupt shifting from moonlight to sunlight. The setting of the words "Praised be the fathomless universe! For life and joy and love, sweet love, praise!" with its heroic contrasts of D minor and A flat, well illustrates Holst's original choral writing and also the new demands that our composers are making on choral singers. There were passages where Mr. Holst baffled this exceptional Leeds choir—a "The" (Continued on page 44)

Battistini's Wife Dead

Berlin, October 13.—Mattia Battistini, the celebrated Italian baritone, has just suffered a great bereavement. His wife, Dolores Battistini, a niece of the Spanish premier, Romanones, passed away suddenly in Italy of inflammation of the lungs while the baritone was delighting audiences in Scandinavia. Battistini at once cancelled the remainder of the concerts and passed through Berlin yesterday on his way to Italy to attend the funeral. C. S.

Baritone de Luca Married

Giuseppe de Luca, Metropolitan Opera baritone, was married in Rome on October 4, to Giulia Ferro, the sister of his late wife, who has presided over his household ever since the latter's death. On the same day he announced the engagement of his daughter, Wally.



CARL FLESCHE,

the Hungarian violinist, who is returning to America for the second half of the season, under the management of Arthur Judson. Prof. Flesch, who has been at the head of the only Master Class of the Berlin Hochschule during the past year, is again starting upon an extensive European tour, beginning in Budapest.

istics, of his delight in huge volume, in oceanic crescendos, in romantic mystery, abruptness and tumult. In music of grandiloquence, the nineteenth century of Beethoven symphonies, Wagner, Bruckner, Strauss, Mahler and Scriabin (nineteenth century in spirit if not in fact), the power of Mr. Coates surely is not to be denied even by those on whom, in some other music, his violence and romantic rhetoric jar. A faithful record will not omit that Mr. Coates does Scriabin more than justice; was tremendously impressive (even if discussable), in the ninth symphony; and furiously underlined and italicised Brahms' C minor symphony.

PARRY MEMORIAL CONCERT.

The concert in memory of Sir Hubert Parry (1848-1918), produced a cappella music, orchestral works (E minor variations and B minor symphony), and two odes ("The Nativity" and "Blest Pair of Sirens") for chorus and orchestra. English musicians all applauded the scheme, for to us Hubert Parry means more than we can expect the rest of the world to feel. This musician of noble intellect and ideals, eminent by his natural gifts, character and learning, did no doubt for some obscure reason fail

ILLINOIS MUSIC TEACHERS CONVENE AT OTTAWA

Standardization Still a Question Much Discussed—Convention Postponed from Spring—Many Interesting Papers Read and Musical Programs of High Order Given—Ottawans Royally Entertain Visitors

Ottawa, Ill., October 27.—Somehow the first plan of the executive committee of the Illinois Music Teachers' Association to hold this year's (the thirty-fourth) convention in Chicago during the holidays went astray. Thus, they met "by accident," as President Holt expressed it, in the city of Ottawa. The beautiful little city (if a town of 10,000 is considered little), located where they have the confluence of the Fox and Illinois rivers, proved an ideal scene of action in many respects. Ottawa people are most hospitable, music-loving, appreciative, and came in large numbers to all the concerts presented, applauding most enthusiastically the participants. For years the I. M. T. A. annual meetings have been held in the spring, during the month of May, and thus, this year's session—held October 24, 25 and 26—was an experiment not altogether unsuccessful, although many teachers found it a pretty difficult time to get away from their work. Perhaps next season the Chicago plan, during the Christmas holidays, will be carried out. Anyhow, it is under advisement and the executive committee is to work it out.

STANDARDIZATION DISCUSSION.

Since discussions and papers should be the most important part of a music teachers' convention, they will be given first place in this report. At several recent meetings of the I. M. T. A. the matter of changing the nature of the convention by cutting down the number of concerts and having more papers, round tables and discussions and dispensing with orchestra concerts, has been touched upon, and although the orchestra concerts were taken out of the schedule this year, the bigger part of the day was consumed by afternoon and evening concerts. Again the question of standardization in music education was thrashed out and formed the subject of discussion for the opening morning, Tuesday, October 24. This was conducted by Walter Spry, who gave some outline of what the Association of Past Presidents of State Music Teachers' Associations has been doing along this line, and with the assistance of Mary Wood Chase, who has many splendid ideas on the subject, and Osbourne McConathy, who spoke from the music supervisors' side, led a lively discussion. A motion was made and seconded that the Association volunteer its services where desired to conduct the examinations in the high schools giving credits for music, and the idea is to be offered to the high schools of the state. It is Mr. Spry's belief that by presenting in a formal way some definite plan of study to the powers that be, they can get the matter of music credits in the high school. Through the excellent efforts of Miss Chase there has been much progress with this matter, and were there many more such intelligent workers, no doubt the "standardization" question would have long ago been solved. This was followed in the afternoon by a talk on music in the high schools in America, the salient point being public school music, by Mr. McConathy.

RADIO'S INFLUENCE ON MUSIC.

On Wednesday morning, Juditha Waller, of the Chicago Daily News radio station, read an interesting paper on the "Influence of Radio on the Music Field." Miss Waller knows her subject well and her talk was most convincing. At two o'clock preceding the afternoon concert, Sidney Silver read a paper on "Piano Methods," which contained much of interest and value, yet with the open discussion which followed, it was too lengthy. Thursday morning was taken up with a talk on "Sanity in Vocal Methods," by Gustaf Holmquist, who went into his subject thoroughly. The discussion which followed, led by Dr. Juan C. McLean, gave the teachers something to think about and proved illuminating. He held his listeners' rapt attention throughout. The annual business meeting and election of officers closed the morning session with this slate elected for the ensuing year: Osbourne McConathy, president; Charles E. Sindlinger, vice-president; Edwin J. Gemmer, secretary and treasurer; Osbourne McConathy, Edwin J. Gemmer and George Nelson Holt, executive committee; George Nelson Holt (chairman), Bessie Louise Smith and Allen Spencer, program committee. This is the first time in fifteen years that a change has been made in the secretaryship, Herbert O. Merry having acted in that capacity most successfully for that length of time. Some members of the Association believed, however, that the secretary of the organization should be located in Chicago, and thus Mr. Gemmer was elected to succeed Mr. Merry.

MUSICAL PROGRAMS EXCELLENT.

As to the musical programs, they were of a high order and served to introduce to Ottawa some of Illinois' best artists. There was but one disappointment in the entire musical program, and that was at the first concert on Tuesday afternoon when Mme. Klare Marie See, soprano, was unable to appear on account of illness. On short notice, Dorothy Fisher jumped into the vacancy and came out of the ordeal with flying colors. Mrs. Fisher sang the "Romeo and Juliet" waltz song beautifully and likewise did well with the obligato in the "Ave Maria" with the chorus. Hers is a soprano of lovely quality, well handled, and she shows the results of excellent training. Mrs. Fisher, by the way, emanates from the well known George Nelson Holt studio in Chicago. A chorus made up of public school children from Ottawa and Marseilles furnished the bigger portion of Tuesday afternoon's program, singing well under the guidance of Osbourne McConathy songs by Mendelssohn, Myrberg, Moszkowski, Lutkin, Bartholomew, Godard, Hammond and the Bach "Ave Maria." There also appeared at this concert a very gifted young violinist, Clare Harper by name, who gave much promise in a group of numbers by Valdez, Kreisler and Winternitz. Miss Harper, who is but fifteen, has received her training at the Bloomington Conservatory of Music, of which Charles E. Sindlinger is the director-manager. The young violinist was ably supported at the piano by Mabel Jones Pitts, whose sympathetic accompaniments added much to the enjoyment of the numbers.

ENTIRE TRIO PROGRAM PROVES DELIGHTFUL.

One might think a straight trio program too heavy for a mixed audience of the sort attending a music teachers' convention concerts, but if applause is a criterion of enjoyment the concert presented by the Aeolian Trio on Tuesday evening proved highly successful. The trio—made up of Richard Caerwonky, violinist; Bruno Steindel, cellist, and Ella Spravka, pianist—gave splendid readings of the Brahms

C minor and Tchaikowsky A minor trios and the Schuett "Walzer-Maerchen."

Preceding Wednesday afternoon's program Eleanor Harris Burges gave a demonstration of the Jacques-Dalcroze Method of Eurythmics, with several students.

MAE GRAVES ATKINS WELL LIKED.

Participating in the afternoon concert were Mae Graves Atkins, soprano; Wallace Grieves, violinist, and Robert MacDonald, pianist. By her splendid singing Mrs. Atkins carried off the afternoon's honors and won the hearty approval of her listeners. Although in the first few numbers of her opening group the soprano was not at her best, she came into her own at the close of the program, giving a splendid account of herself. Mrs. Atkins' best singing of the afternoon was done in Griffes' "By a Lonely Forest Pathway," Wintter Watts' "Wings of Night," and three La Forge numbers—"The Shepherd," "To a Violet" and "O, Ask the Stars, Beloved"—which showed conclusively what a fine artist she is. Besides playing two groups of solos Mr. MacDonald also accompanied both the singer and the violinist on the program. Perhaps that was the reason he failed to give a satisfactory account of himself in either capacity. To play well the accompaniments for a violinist is somewhat more difficult than for a vocalist, and though Mr. MacDonald is a good accompanist for singers he has yet much to learn before he will make a name for himself as a fine all-around accompanist. In several of Mr. Grieves' solos both accompanist and violinist were at variance most of the time, and the result was a race between both. In his two groups Mr. Grieves revealed a small, but pleasing tone, and admirable technic, and won most enthusiastic applause at the hands of a pleased audience, which brought about encores after each group.

RUTH RAY A DISTINCT HIT.

Chief interest in the Wednesday evening program centered around Ruth Ray, whose reputation as one of America's best violinists had preceded her here, and she was warmly greeted. Acclaimed as the successor of Maud Powell by all those who heard her in Ottawa—a town which knew and adored the late violinist—Ruth Ray scored a distinct success and was immediately asked to return to Ottawa this season for an individual recital later in the season. The artistic skill and intelligence, remarkable technic, exquisite finish and style, not to forget the broadness, bigness and warmth of the tone she draws from her instrument, all ever present when Ruth Ray plays, were brought into fine display and she swept all before her. After her first group, which comprised the Bach-Kreisler prelude in E major, Bach-Burmester Air for G String and the Mozart-Kreisler "Rondo," she was so heartily applauded as to necessitate an added number—the "Ballet Music" from Schubert's "Rosemonde," arranged by Kreisler. She closed the program with Debussy's "La Plusque lente," Sowerby's "Capriccio," Palmgren's "May Night" (arranged by Maud Powell), and the Wieniawski "Scherzo Tarantelle," which were likewise so well done and so well liked that the auditors asked for more. Despite the poor accompaniments furnished by Mr. MacDonald, Miss Ray delivered some of the finest playing she has ever set forth in these surroundings and added another success to her already lengthy list. Others appearing on Wednesday evening were Anna Burmeister, soprano, and Mme. Marta Milinowska, pianist, both of whom gave much pleasure through their efforts.

CAROLYN WILLARD AND OTHERS.

Those taking part in the Thursday afternoon program were Carolyn Willard, pianist; Harold D. Saurer, baritone, and Gladys Simms, mezzo soprano. Mr. Saurer opened the program with a group by LaForge, Kramer and Campbell-Tipton, and later sang the "Vision Fugitive" from "Hero-diade," with the assistance of Mrs. Saurer at the piano.

VERBRUGGHEN SCORES INSTANTANEOUS SUCCESS WITH MINNEAPOLIS SYMPHONY

First of Season's Guest Conductors Directs Excellent Program—Elena Gerhardt Delights in Beethoven and Strauss Numbers—Souza Pinks Houses

Minneapolis, Minn., October 24.—The musical season in Minneapolis opened auspiciously with the initial concert by the Minneapolis Symphony Orchestra on October 20. A capacity house greeted the orchestra due to the efforts of a committee from the Civic Music League, which under the capable leadership of Mrs. Carlo Fischer had succeeded in disposing of the 600 remaining season tickets after the regular subscribers had been supplied. Thus there will be no single admission tickets available for these concerts. And although this is only as it should be, nevertheless this is the first time in the history of the orchestra.

As the audience assembled for this first concert, there was apparent an air of tenseness and expectancy, for the new policy inaugurated by the management of the orchestra was to be vindicated. After nineteen years of most faithful and artistically successful service under the same conductor, Emil Oberholfer, a series of guest conductors were to appear during the twentieth season, and there were many fears and doubts in regard to the wisdom of such an arrangement.

Henri Verbrugghen, conductor of the State Symphony Orchestra in Sidney, Australia, was the first to direct the Minneapolis Symphony Orchestra, and it took but a short time to convince the audience that the new policy was a sound one, for the conductors obtained for the rest of the season are of equal standing: Ossip Gabrilowitch, Walter Damrosch, Albert Coates and Bruno Walter.

Henri Verbrugghen's success was overwhelming and almost instantaneous. The discriminating audience followed his interpretations with rapt attention, which was all the more easy as the two principal orchestral numbers of the program consisted of two well tried favorites, Weber's overture to "Der Freischuetz" and Tchaikowsky's "Symphony Pathétique." With absolute authority and unostentatious dignity the conductor led his men through the romantic "Freischuetz" music, and in the symphony reached heights of brilliancy and depths of emotion and pathos

Mr. Saurer has a pleasing baritone voice which he uses well, yet he has much to learn in the art of singing, for his work has not yet the earmarks of the finished artist. Following the baritone came Miss Simms, who, after she got into the swing of her first number, the "Spring Song of the Robin Woman" from Cadman's "Shanewis," gave an excellent account of herself. Her mezzo soprano voice is well under the control of its possessor, who has good musician-ship and taste. At the piano for Miss Simms a young and clever accompanist presided, Adelaide Crawford, whose playing added much to the enjoyment of the afternoon. Last, but by no means least, came Carolyn Willard, the widely known Chicago pianist, who had listed for her first group "Two Lyric Pieces" by Selim Palmgren, John Alden Carpenter's "Little Dancer" and Dohnanyi's C major rhapsody. All of these were rendered in a most artistic and skillful manner, reflecting the conscientious artist that Miss Willard is known to be. There were intelligence and understanding in her interpretation of Dowling's "Maryland Nocturne" and MacDowell's E minor Polonaise, and she came in for a large share of the afternoon's enjoyment.

"FAUST" IN CONCERT FORM.

For the closing night (Thursday), Gounod's "Faust" was sung in concert form, preceded by a short program, in which each of the soloists of the opera rendered a group of songs and Edith L. Baker played the Schulz-Evler "Concert Arabesque on Strauss' 'Beautiful Blue Danube' theme." Taking them in the order of their appearance, we will begin with Arthur Boardman, who disclosed a fine tenor voice in songs by Coleridge-Taylor, Bemberg and Hageman. Sibyl Comer followed with a group of songs by Rogers, Samuels, Ganz and LaForge, which were beautifully done. Then Miss Baker, who played well the above mentioned number. Next came Gustaf Holmquist, one of the finest bass-baritones in the land, whose exquisite singing of Handel's "Where'er You Walk" and "Ruddier Than the Cherry" evoked much hearty applause which brought an encore in a Norwegian song. With a group of Louisianan Creole ballads arranged by Kurt Schindler, Louise Harrison Slade brought this part of the program to a close.

EDGAR NELSON A DILIGENT WORKER.

A word of praise is here due Edgar Nelson, a marvelous all-around musician, who got together a good sized chorus, and with but few rehearsals, whipped it into shape so that its singing of the "Faust" choruses was highly satisfactory; he presided at one of the three pianos used in the presentation and directed the entire performance with rare skill. Therefore, the splendid results obtained are a great credit to Mr. Nelson, who is highly commended for his untiring efforts. Of the soloists perhaps Miss Comer and Mr. Boardman come in for first honors. The soprano sang the Marguerite solos exceptionally well and did her best work in the "Song of the King of Thule." When he did not force his voice, which he was inclined to do on several occasions, Mr. Boardman delivered some beautiful singing. Although the Mephistopheles part is somewhat too heavy for Mr. Holmquist's voice, it was done with the same artistic finish which marks all his work. Mrs. Slade was satisfactory as Siebel.

CONVENTION NOTES.

The visitors were royally entertained by Ottawans, who reciprocated the pleasure given them by the Association by showing the delegates a good time. L. C. Carroll, chairman of the local executive committee, was most solicitous in making the visitors happy; likewise Mrs. Morey Roberts, active chairman of the reception committee; Mr. and Mrs. Horace Hull, and others too numerous to mention. There was a reception tendered the delegates and artists by the LaSalle County Music Teachers' Association at the Clifton Hotel after Tuesday evening's concert. Another one by the Ottawa Amateur Musical Club in the beautiful rooms of the Ottawa Boat Club on Wednesday afternoon, and also an automobile ride on Wednesday morning.

All discussions and business meetings were held in the Clifton Hotel, which was, by the way, the headquarters for the convention. The concerts were presented in the splendid new high school auditorium. JEANNETTE COX.

commensurate with the import of this poem of despair and pessimism. Frenetic applause amounting to an ovation fell to the share of conductor and orchestra after the barbaric splendors of the third movement, while the gloom and hopelessness of the last movement left the audience momentarily spellbound. That the members of the orchestra were thoroughly in accord with their conductor was quite evident from the spirit displayed by them. They seemed to vie with each other in trying to realize the conductor's intentions. Mr. Verbrugghen generously shared the plaudits of the evening with his men.

The third orchestral number on the program, a novelty for Minneapolis, was Ravel's "Pavane pour une Infante Defunte." This number, which is well known in its original garb as a composition for piano, was played with delicacy, and the quiet grace and dignity commensurate with its character.

The orchestra, which this year has been returned to its pre-war personnel of eighty-five men, has been notably strengthened in several important departments, most notable of which was the engagement of the new concert master, Alfred Megerlin. He proved a real addition to the orchestra and had an opportunity to show his beautiful tone and fine phrasing in the obligato to Strauss' "Morgen."

Elena Gerhardt, mezzo soprano, was the assisting soloist, and it was a happy choice indeed. A glorious voice, perfect diction, and a high grade of musical intelligence here combine in the creation of a product which is art in the real sense of the word. A group of four songs by Beethoven, three of which were from his incidental music to "Egmont," and three of Richard Strauss' most beautiful songs were the vehicle chosen by the soloist for the presentation of her art. The orchestra furnished a colorful background for these songs, and it was an odd coincidence that Mme. Gerhardt had appeared some years ago in London on the same program with Mr. Verbrugghen con-

(Continued on page 45)

RICHARD WAGNER—HIS INFLUENCE ON VOCAL CULTURE AND THE STAGE OF GERMANY

By Leon Rains

Part I

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TOWARD the end of the seventeenth century there was the first movement in Germany to establish a national German opera which, through the attitude of the reigning princes who invited Italian conductors, singers and composers to their courts, soon came to grief. Italian opera not only retained its sway, but also toward the beginning of the eighteenth century its position was even strengthened. At first, opera was given only in the residential cities of the reigning kings and princes, but soon the demand for opera in smaller cities was heard, and traveling Italian opera companies were welcomed all over Austria and Germany. Of these companies, that headed by the brothers Angelo and Pietro Mingotti was by far the most artistic. It traveled yearly in both countries from 1732 to 1767 and set a standard whereby all opera was judged. Long after it ceased to travel, its successors and local companies both suffered by comparison.

Toward the middle of the eighteenth century the influence of French opera was felt. This began to check Italian control and opera in Germany was more frequently heard; but it was not until the beginning of the nineteenth century, when the power of the German composer became evident, that one can speak of a national German opera.

We, who are accustomed to the appliances of the modern stage, can scarcely imagine the strange conditions that existed in the theaters of Austria and Germany during the first half of the nineteenth century. Exponents of poetry, drama, song, opera and symphony, such as have never been surpassed, had finished their works and offered them to a public, in both countries, which had very little understanding for the gems of Goethe, Schiller, Schubert, Mozart or Beethoven, not to forget Spohr, Weber, Schumann, Marschner and Mendelssohn.

The mise-en-scene of the theatres was neglected; in many houses it consisted merely of a few drops, more or less antiquated, several scenes representing rooms with the old style wings, a forest scene, perhaps a church exterior and interior, and a few chairs, tables and benches; not seldom the latter were painted on the different drops; and though I have used the word theater, more often it was nothing more than a shed. Even in Dresden, after the Royal theater burned to the ground in 1869 and until the present structure was completed, opera and plays were given in a provisional house built entirely of wood.

Lighting effects were unknown. When the curtain rose the house was dimmed and the stage either light or dark. The orchestra, often an organization several hundred years old, had as few players as it could possibly get along with; and often there were important instruments missing, so that a conductor who desired artistic results from his orchestra and who had the means—Meyerbeer, for example—was forced to engage and pay for the missing musicians out of his own purse.

There were no uniform positions for the different instruments nor a uniform pitch, the pitch varying in almost every country; mediocre musicians unable to play intricate parts, with the exception of the "first players" of the different instruments; and conductors who often conducted military bands during the day and the opera in the evening.

The players were engaged as "comedians," not as actors or singers, and were expected to act in drama and to sing in opera. Recitative was replaced with dialogue and the dialogue enlarged upon, especially accredited actors having their own improvisations, so that "operas were marred by interpolations, alterations and liberties, and the slovenliness of the opera cannot be imagined." (Runciman on "Richard Wagner.")

COLORATURAS.

The only two "singers" who were engaged were the "coloratur-soprano" and the "coloratur-tenor." They were looked upon, by the rest of the company, as sacred beings; to ask them to speak—dialogue—on the stage was considered sacrilege; and where the spoken word was absolutely necessary, it was cut to a minimum." (Richard Wagner.) The "singers" paid no attention to their diction and changed the text of their parts ad libitum; nor were they adverse to disregarding the text entirely and singing entire phrases on any vowel that best suited their voices.

The foregoing is but a brief sketch of operatic conditions in Germany—and Dresden was no exception to the rule—when Richard Wagner, in his thirtieth year received the Royal decree of "Conductor to his Majesty the King of Saxony;" and without a year's probation—a rule heretofore adhered to before engaging a conductor—was engaged for life at the salary of 1500 thaler a year (about \$1100) and introduced to the orchestra and personnel of the Royal opera at Dresden as the new conductor.

That they were about to be presided over by an excellent musician they knew, for they had played his "Rienzi" and "Holländer;" but little were they prepared for the many reforms that he instigated nor did they dream that he was about to lay the corner stone for one of the most successful opera houses in Germany.

WAGNER AND HIS "TANNHAUSER."

In 1845 the direction accepted Wagner's "Tannhäuser" and he at once began the rehearsals. Further, the direction most graciously acceded to Wagner's wishes and ordered the settings to be painted in Paris by the best scenic painter of the day; but when it came to selecting the design for the Wartburg interior, the second act, the direction could not understand why everything now should be painted and offered Wagner the newly painted Kaisersaal from "Oberon" and it required all his art of persuasion to convince the direction that he desired the "tournament of song" to take place in the small hall of the Wartburg, not the large one, a fact that even Wagner's heirs seem to have overlooked, or ignored, in restudying the work in Bayreuth in 1904, when they played the second act in the larger hall. At last the

Leon Rains, the basso and voice teacher, delivered this article as an address at a meeting of the Singing Teachers' Association (New York) last winter. Mr. Rains has had an international career in opera, having sung with the Metropolitan Opera, at Covent Garden, for many years at the Dresden Royal Opera, and also at Bayreuth. This article will be published in four weekly installments.—The Editor.

hall was ordered from Paris, but did not arrive for the first performance and he was forced to use the "Oberon" hall.

When the Venus scene arrived from Paris, Wagner refused to use it until the bouquets and statuary were painted over and obliterated. He explained that he wanted a rocky grotto which he could fill with rosy light and gradually transform to the Wartburg valley.

Toward the end of the Venus-Tannhäuser duet he had several pink transparent drops fall, one after the other, until the back (grotto) drop was concealed from the audience; then between these pink drops he lowered an opaque drop so as to allow the change of scene to be made and, at the given cue, the house was darkened for a moment and when the lights were again turned on the Wartburg valley was presented to the audience. All of which seems very simple today, but was then an innovation, inaugurated by Wagner.

Studying the parts with the singers and trying to make them conform to his wishes relative to notation and diction seems to have cost him no end of pains. Although he praises Tichatschek, who sang Tannhäuser, as being an excellent musician who was able to read the most difficult music at sight, whose feeling for rhythm was perfect, and whose voice suited the part most admirably, the tenor would accept very few of Wagner's corrections and usually met the composer with: "Don't worry about that; it will go all right at the performance." Despite the fact that he had the greatest tenor and soprano (Schroeder-Devrient) to sing his Tannhäuser and Venus, he writes that he was not satisfied with their interpretations. But of the "Wolfram" he writes: "I found in the young baritone, Mitterwurzer, a peculiarly reserved and shy individual, whom I had watched with considerable interest and whose warm voice seemed to reflect his very soul; so I decided to entrust him with the part."

After showing and explaining to him my desires and how I wanted the part sung, I was greatly surprised to see how new and difficult my demands were to him and it also seemed impossible for him to imitate me! Nor was his surprise less than mine until, at last, he begged me to make

no further experiments with him, but to allow him to find his way in the new world of music. From now on he sang at all the rehearsals with half voice, but when he came to the general rehearsal he not only fulfilled all my demands, but was the anchor of all my hopes that I would find singers who were capable to cut adrift from the corruption of the present opera singing."

Wagner refers very little to the ballet of Tannhäuser in his diary, having, I presume, exhausted himself after his outburst of disgust at the "clowns and acrobats" who attempted to dance in his "Rienzi." But in his description and stage direction for the first scene of "Tannhäuser," written for the Paris performance, he goes into the minutest detail relative to his desires and also states that he considers the Paris version the only one to be sung; but very few opera houses in Germany have followed his advice, although it is sometimes given.

BAYREUTH DISOBEYS.

In restudying "Tannhäuser" in Bayreuth in 1904, instead of carrying out the master's instructions relative to the Venus scene, they elaborated on it, much to its detriment. The scene was continually transforming, which drew the public's attention from the singers, and, long before the duet was finished, the audience exhibited fatigue.

Wagner writes that "the singers of the day sang in the Italian style," using the term to their detriment. He calls their singing "heruntersingen," which cannot be translated with one English word. I should translate it as "singing notes without expression." At another time he refers to their singing as "operngesangsbelieben;" arbitrary singing, or, sing-as-you-please. He seems to have an abhorrence for all Italian singers and singing, and the greatest admiration for the French singers, opera, orchestra and conservatory, and deplors the fact that Germany has not institutions similar to the two latter.

His plea for "Deutsch und echt," which he later allows Hans Sachs to utter in the "Meistersinger," one now distinctly hears, and he speaks of his endeavors to bring the singers to the conviction that they must sing pure German. It would be intensely interesting to know what means he employed to accomplish this when we learn from men who knew Wagner that he spoke German with a decided Saxon accent, and of all the German dialects, the Saxon is, even to a German, the most ludicrous!

With "Tannhäuser" he demanded that the singers sing in time and discard the free recitative, and he spared no pains in explaining how the opera should be sung and acted. He writes: "In my operas there is no difference between so-called 'declaiming' and 'singing' for my declaiming is singing and my singing declaiming. I do not divide my opera into arias and recitative; the Italian recitative, wherein the com-

(Continued on page 14)

FAMOUS HAND EXPERT ARRIVES IN NEW YORK

Prof. Woldemar Schnée Explains His System of Curing and Training Weak Hands—First Visit Since the War

More than ordinary interest attaches in the widest musical and pedagogic circles to the coming of Prof. Woldemar Schnée, the German hand training expert. Professor



WOLDEMAR SCHNÉE

Schnée made his first visit to America early in 1914. After treating a number of musicians here he consented, on urgent invitation, to return in the autumn, but was of course prevented by the war. His present visit is made at the

earnest wish of several prominent musicians, such as Ossip Gabrilowitsch, and especially Clarence Adler, who, like Ernest Schelling, Oliver Denton and other American pianists, were treated by him before the war.

The list of those whom Professor Schnée has helped in their professional career is a musical galaxy. It includes such names as Ignace Paderewski, Xaver Scharwenka, Wassily Safonoff, Alexander Scriabin, Anton Arensky, Alexander Taneyeff, Mme. Essipoff, Moriz Rosenthal among the pianists, and Joseph Joachim, August Wilhelm, Prof. Issay Barbas and many others among the violinists. Modern pedagogical authorities, such as Prof. R. M. Breithaupt, have not only indorsed his ideas, but have also made active use of them for themselves and their pupils.

It is a curious fact that, although Professor Schnée makes no secret of his methods, and has, indeed, explained them in several pamphlets, illustrated by diagrams, which are on sale through the music trade, he is still the only specialist to practice the system. Asked about this he was not able to explain it except by the fact that the combination of a physiological expert, orthopedic practitioner and a passionate musician in one person is a rarity. And all these qualities are required for his difficult and very specialized task. Asked to tell something of how he arrived at his specialty, which he has now practiced and steadily developed for some thirty years, he said:

HOW HE BEGAN.

"I studied medicine at the University of Königsberg, at a time when modern therapeutic methods—healing by physiological mechanics, natural treatment, etc.—were in their first ascendancy. I became an expert in orthopedic (or what you call in America osteopathic) treatment, and soon received practical experience in a great Therapeutic Institute in Riga, of which my uncle was the director.

"Almost from the beginning I had musicians among my patients, and my own deep love of music made me take a special interest in them. More and more came to me—mostly from Moscow and Petrograd—and what they came for were of course the correction of those muscular disturbances which often accompany the purely mechanical activity of playing an instrument. I made an intensive study of the muscles of the hands and arms and found the right method of curing the muscle strain that is the result of overplaying. Many of my patients were eminent technicians whose manner of playing was absolutely correct, and this proved to me the fallacy that overplaying is due only to improper technique.

"After some years I gave way to urgent requests to come to Moscow and attach myself unofficially to the Conservatory there. There I stayed eighteen years and treated innumerable musicians—professors and students alike. First Safonoff was the director, then Taneyeff. Both took my treatment and both gave me the most valuable assistance.

(Continued on page 24)

MONTREAL SEASON OPENS WITH DE FEO OPERA CO.

Victor Brault in First Concert of Season—Noted Organists and Vocal Trio Coming—Notes

Montreal, Can., October 1.—The musical season here was opened by the De Feo Opera Company, which gave two weeks of grand opera at His Majesty's Theater, beginning Monday evening, September 25. The operas presented were "Carmen," "Aida," "Rigoletto," "Butterfly," "Faust," "Traviata," "Thais," "Cavalleria Rusticana" and "Pagliacci." There was also a concert on Sunday evening, October 1. The De Feo Opera Company is receiving much praise for its performances, with the following artists: Berta Frid, Marguerita Sylva, Edith de Lys, Carlos Milhau, A. Gondolfi, Ada Paggi and A. Takatyan (tenor), who received such a deluge of applause after the "Letter Song" in the last act of "La Tosca" that he had to repeat.

VICTOR BRAULT IN FIRST CONCERT OF SEASON.

The first local concert of this season was that of Victor Brault, baritone; his sister, Madame Cedia Brault, mezzo soprano, and Mme. Eva Plouffe Stopes, pianist, held in the Windsor Hotel on Wednesday evening, September 20. Many friends and musicians were there to hear Mr. Brault sing after an absence of two years in Paris, where he studied under some of the best masters; he returns to Paris at the end of this month. Their program comprised numbers by Schubert, Schumann, Cesar Franck, Debussy, Carissimi, Grieg, Handel, Haydn, Duparc and

Faure; also a vocal duet from "Don Juan," Mozart, and several English songs.

NOTED ORGANISTS AND VOCAL TRIO COMING.

Bernard Laberge, impresario of the city, will bring during the coming season Marcel Dupré, organist of Notre Dame of Paris; Joseph Bonnet, organist of the Church of Saint Eustache of Paris, and later in the season, the vocal trio of the "Schola Cantorum" (Paris). This will be under the distinguished patronage of His Eminence, Cardinal Dubois of Paris, and of Bishop Baudrillart, rector of the Catholic University of Paris.

NOTES.

La Societe Canadienne d'Operette season is promising, the subscriptions being good. It will give performances in Montreal, Quebec and Ottawa, also in other cities in this province (Quebec), as well as in several cities in the United States. Albert Roberval is the organizer and leader.

At a "prom" concert given in London at the Queen's Hall on September 16, Sarah Fischer of Montreal, who was a soloist, gave an encore "Call of the Woods," by Charles Rice of this city. It was well applauded. Mr. Rice has written several other splendid songs.

Basil Horsfall, of Montreal, leader of the Montreal Opera Company, has been engaged to conduct special performances of "Tristan" and "Tannhäuser" with the De Feo Opera Company in Baltimore next spring.

The symphonic concert held every Monday evening at the Allen Picture Theater is now growing in favor. The audience is double on those evenings. On the evening of September 11 the soloist, Madame Maubourg, contralto, formerly with the Metropolitan, and a great favorite here, sang "Connais tu le Pays" from "Mignon," which was received with much applause.

B. E. Chadwick, who last year conducted both the Apollo Glee Club and the Elgar Ladies' Choir, will this season conduct only the Apollo, and Harold Key will direct the Elgar. These two choirs have now begun their practice and will give separate concerts during the winter, and in the spring they will combine their forces for a concert of mixed voices.

The McGill Conservatorium of Music has lately awarded nine scholarships, examinations for which were held before a board of examiners composed of members of the staff. One scholarship, the Major George Hooper, went to Francis Wilde, age ten.

The "Melita," of the Canadian Pacific Line of ocean steamers, which landed here the first week of September, had on board several of our professors who had been to Paris for the summer holidays. These were Salvator Isaurel, vocal teacher; Alfred Laliberte, pianist; Bernard Laberge, impresario to Marcel Dupré, the famous organist, and to other celebrities; also Mrs. D. McNamara, teacher of piano.

Albert Roberval, orchestra leader, who went abroad for a two months' vacation, has returned to Montreal.

The Canadian Grenadiers' Guard Band will give its first concert of the season at His Majesty's Theater on November 12. Jean Riddez will be the soloist. M. J. M.

Patton's Versatility Demonstrated

Fred Patton had occasion recently to demonstrate his versatility at the Charlotte (N. C.) Festival, where he sang each night for two weeks. The audiences were composed of people in all walks of life, musicians, business men, working people, farmers, etc., and programs were provided with a view to holding the attention of everyone.

During the two weeks he sang the prologue from "Pagliacci," making such a great hit with his ringing high A flat in this number that many requests were sent to have it repeated on the last night of the festival, which was done—also the following songs and arias: "Invictus," Huhn; "The Floral Dance," Moss; "I am a Roamer Bold," Mendelssohn; "Danny Deever," Damrosch; "Dio Possente (Faust)," Gounod; "For You Alone," Geel; "De Gospel Train," Burleigh; "Song of the Flea," Moussorgsky; "Armorer's Song" ("Robin Hood"), De Koven; "Good Bye," Tosti; "Toreador Song" ("Carmen"), Bizet; "Because," D'Hardelot; "The Big Brown Bear," Mana-Zucca; "Didn't it Rain!" Burleigh; "Run on Home, Nigger," Strickland; "Old Black Joe," "Massa's in de Cold, Cold Ground," and so on down to "Rocked in the Cradle of the Deep." In addition he was heard in many ensemble numbers with the other members of the quartet, singing among others

the "Barcarolle" from "Tales of Hoffman," the sextet from "Lucia," "Solemn in Quest Ora" from "Forza del Destino," "The Firelit Dark," Winston; trio from "Faust," quartet from "Rigoletto," "Body and Soul," Kramer; "Ah Mimi" from "Bohème," "Passage Birds' Farewell," Hind-dach, and "La ci darem" from "Don Giovanni."

Even this great variety did not seem to satisfy the music lovers and others in the audiences. Many requests were sent in for songs, one of the most unique being a note which read: "Mr. Patton, please sing the 'Kashmiri Songs.'—Two Steady Flappers."

DENVER MUSICAL ACTIVITIES

START WITH A RECITAL BY

LOUIS PERSINGER, VIOLINIST

Denver String Quartet Heard—A New Civic Symphony Orchestra—Rosa Ponselle in First Concert of Series

Denver, Col., October 14.—Musical activities in Denver were opened September 15 with a recital by Louis Persinger, concertmaster of the San Francisco Symphony. His playing revealed real talent and sound musicianship. Mr. Persinger's appearance here was made possible through the effort of the Musical Society of Denver, which is behind many musical enterprises for the upbuilding of music in Denver.

DENVER STRING QUARTET HEARD.

The Chamber Music Party, which is responsible for the existence of a really good string quartet, had its first meeting September 24, at the home of Mr. and Mrs. George Berger. The quartet, consisting of Henry Gainsberg, first violin; Walter Neilson, second violin; Maurice Perlmutter, viola, and Sigard Frederickson, cello, played the César Franck and the Beethoven C major quartets. Horace Tureman is coaching the quartet and is producing splendid results.

A NEW CIVIC SYMPHONY ORCHESTRA.

Music lovers of Denver, and in fact all Colorado, are hoping for substantial results from the new Civic Symphony Orchestra of ninety members, to be conducted by Horace E. Tureman, a former pupil of Vincent d'Indy. Mr. Tureman is a conductor of years of experience, profound knowledge and outstanding talent, and it is believed that this orchestra will be a permanent influence in the stimulation and development of musical interest in this city. Clarence Reynolds, Denver's municipal organist, will be soloist at the first concert and will play the premier symphony for organ with orchestra by Guilman. Mr. Reynolds will play Denver's municipal organ, which is said to be the largest of its kind in the country.

ROSA PONSELLE IN FIRST CONCERT SERIES.

The first of the Arthur M. Oberfelder series of concerts, which promises a wealth of talent to Denver music lovers, was given by Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, assisted by William Tyroler, pianist. Miss Ponselle has a beautiful, rich voice, which called out real enthusiasm from the large audience. Mr. Tyroler's playing was also much appreciated. H. S. R.

Dudley Buck Activities

During the week of October 7, Katherine Galloway, soprano, of the Dudley Buck studios, filled a successful engagement at the Palace Theater, Bridgeport, Conn. Miss Galloway received much favorable comment because of her beautiful voice and charm of personality. She will be remembered as prima donna of the St. Louis Opera.

Emma Lou White, a young soprano from Kansas City, Mo., is in New York for the winter studying with Mr. Buck. She sang at a tea at the Pennsylvania Hotel on October 14 and gave much pleasure to her hearers. Her selections included "The Valley of Laughter," Sanderson, and "Love Sends a Little Gift of Roses," Openshaw. Miss White bids fair to make a success in the light opera field.

Frank E. Forbes, baritone, another Dudley Buck artist, is kept very busy with church and synagogue work and filling concert engagements. October 13 he sang for the Richmond Hill Musical Society, October 14 for the Fellowship Club of Richmond Hill, October 17 for the Fortnightly Club of Rockville Centre, and October 18 for the Epworth League of the Central Methodist Church of Yonkers.

Many Artists Appearing in Town Hall

Many prominent artists will appear in recital this season at the Town Hall, New York, and little wonder for the auditorium is very attractively decorated and there is plenty of artistic atmosphere about the whole place. Then, too, the hall is not so large but that there is a spirit of intimacy about it. The list of artists scheduled for recitals during the first month of the concert season—October—includes such names as Louis Graveure, Lenora Sparkes, the Wendling quartet, Erminia Ligotti, Rose Becker, Myra Sokolskaja, Oda Slobodskaja, Isa Kremer, Nedelka Simenova, Raymond Burt, Harry Kaufman, Francesca Cuce, Helen Leveson and many others. The Town Hall itself announces a musical series under its own management for the Town Meeting Fund. Among the artists who will appear are Erika Morini, Saturday afternoon, November 11, in her first recital of the season; Anna Case, Tuesday evening, December 5, and Harold Bauer, Saturday afternoon, January 20.

Hazel Gruppe and Effie Briggs in Concert

On October 13 Hazel Gruppe, pianist, and Effie Briggs, soprano, assisted by Miss Karlyn, gave excerpts from the operas "Cavalleria Rusticana" and "Butterfly" for the Poe Society at the National Arts Club.

A large audience attended and the entire entertainment was greatly appreciated. Miss Gruppe's art as a pianist is known, and upon many occasions of late when Miss Briggs has been heard she has received much favorable comment upon her work both as a singer and actress. Miss Karlyn, contralto, was an able assistant.

Moiseiwitsch Opens Third American Tour

Benno Moiseiwitsch, the Russian pianist, opened his third American tour as soloist with the Boston Symphony Orchestra in Boston, playing the Tcherenpin concerto. His first local appearance will be in Carnegie Hall in a recital on Saturday afternoon, November 4.

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A song from the pen of this splendid writer is always well worth hearing. All of his published works are easily recognized as inspirations of unusual quality. A list of American songs worthwhile could not be made up without the following:

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MME. DAVIES RENEWS OLD FRIENDSHIP

In showing the accompanying photograph of herself, which was taken last summer in Wales, Clara Novello Davies said to the writer:

"Here I am with one of the prettiest and noblest of women that ever lived. She has been my friend and pupil for nearly thirty years. I first knew her when she passed the examination to go with my choir to the World's Fair, Chicago, when she was only sixteen years of age and just fresh from a convent. Her name was Theresa Leontine Rees and her beautiful brown hair she wore in a huge plait, about four inches wide, and almost as long as she was tall.



Photo by Maull & Fox

CLARA NOVELLO DAVIES AND THERESA LEONTINE REES-SMITH,

formerly of Llanelly, Wales, who has been the former's friend and pupil for nearly thirty years.

Always happy and ever seeing the bright side of life, her laugh was like the ripples of a lake, most contagious.

"In a few years she married Tom Freebairn Smith, so she dropped out of her professional life for about ten years, living in Norway most of the time. She is always by my side in any great achievements and if a little setback ever occurs to me, she feels it more than I do, which is my idea of pure, true friendship. Although she is now the mother of seven most beautiful children, she is full of vitality and is always helping charity organizations and giving concerts, and singing herself more beautifully than ever. She is the pioneer of an orchestral society and has taken the leading part in one of Sullivan's operas.

"She was one of the foremost organizers of the farewell in London in my honor the night before I sailed for New York a couple of weeks ago, when I came on the Aquitania and had the most terrible crossing."

Now Mme. Davies is in the midst of teaching, "getting foundations in my pupils for great results from the body

and brain, instead of upsetting the poor little throat, which is thoroughly unequal to the task and strain, which is unfortunately customary to be put upon it." J. V.

Seymour School Begins Its Seventh Year

The Seymour School of Musical Re-Education began its seventh year with a larger enrollment than ever and several interesting additions to the faculty and personnel. The new catalogue also includes a long list of extension teachers. The faculty is as follows: Harriet A. Seymour, Marshall Bartholomew, Frederick Schlieder, Robert Foresman, Robert Lawrence, Elizabeth Delza, Elizabeth Pierson, Anne Markley, and sixteen additional teachers of the piano.

Mrs. Seymour, the founder of the school, has carried out an entirely original and unique idea in placing mind, emotion, feeling and understanding before mere finger technic. That such a thing should be new and in the light of a distinctly revolutionary innovation is amazing. But we all know that it is so. Students in the past learned to play (or to sing) as a purely muscular exercise. There was no more mind or music associated with it than if these same pupils had exercised the same number of hours with dumb bells.

The result was so evident that Mrs. Seymour took up the re-education of some of those who came under her observation. The outcome has been the Seymour School, which now educates as well as re-educates. It is an institution which fully deserves the attentive interest it is creating, for it is doing a highly useful work and will in time lead to a development that will be significant to the growth of music life in America.

Malkin Conservatory in New Quarters

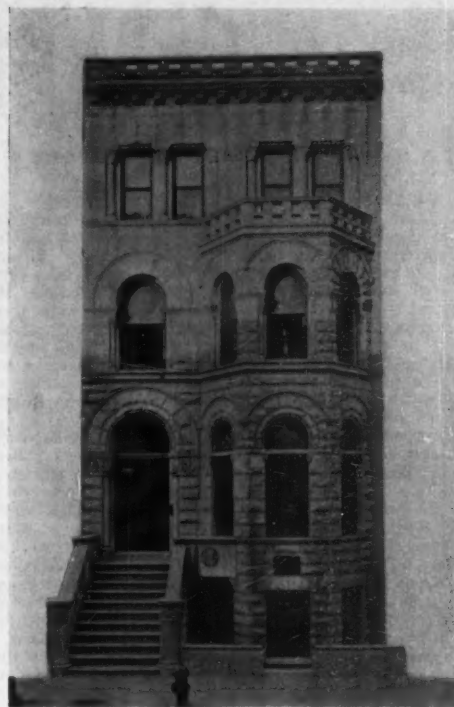
Manfred Malkin, the energetic pianist, whose two piano recitals in New York last season commanded universal attention and acclaim, and who founded the Malkin Conservatory of Music a decade ago, has since then won a large following, giving weekly students, and faculty recitals, etc. Last month he bought the handsomest building in the block, 131 West 122nd street, New York, designed by Stanford White, whose artistic instincts have been carried out in the building. More room will enable the school to do better work as well as more work, and the faithful co-operation of his instructors is an item on which he can count.

The conservatory has set out this year to eclipse the record of high attainment it has earned these past ten years in the music world. This is made possible by the decision of the director, Mr. Malkin, through whose arduous labor the conservatory has won its present position of prominence, to abandon the concert stage for a while and devote all his energy to the educational sphere.

An instance of the interest shown by elementary and intermediate pupils is the fact that thirty-eight attended the last two class lessons; instead of its taking two hours, it lasted four.

The ensemble classes for violin, under Jacques Malkin,

constitute another fine advantage, and all interested are cordially invited to attend any recital of the school. It is announced that Mr. Malkin will personally supervise the work of all grades. To that end he will give free class



NEW HOME OF THE MALKIN CONSERVATORY OF MUSIC.

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lessons every other week to each of the three grades—elementary, intermediate and advanced. All the pupils of the conservatory will therefore constantly be under his guidance and so be able to profit from the close touch and personal contact which these free class lessons will afford them with the director.

A Town Hall Recital for Francis Rogers

Francis Rogers, baritone, assisted by Isidore Luckstone, will give a program of classical songs at Town Hall on the afternoon of November 5.



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EFFICIENT VOCAL STUDY

A Series of Nine Articles Setting Forth the Advantage of Intelligent Application of the Principles of Efficiency in the Work of a Student of Singing

BY HARRY COLIN THORPE

Article No. IX—The Fair Deal, Efficiency Reward, Discipline, Resumé

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In the present article, which is the last of the series, we shall touch briefly upon the three principles mentioned above, after which the entire series will be summarized for the purpose of presenting a comprehensive view of the topic. It has doubtless been noted that the principles coming after standardized operations received a somewhat abbreviated treatment. This was intentional, for while these latter principles are of great importance, they do not contribute so much to the technic of efficiency as do the so-called "practical" principles. The object of this series has not been to emphasize those phases of personal efficiency with which we are all familiar but to explain helpful methods which are not generally known.

The principle of the Fair Deal requires that we be strictly honest in all dealings with ourselves and others. Benjamin Franklin, one of the pioneers in personal efficiency, saw this truth and stated it in his well-known proverb to the effect that "Honesty is the best policy." The Golden Rule, which in substance is an important teaching of many religions, is less a precept of duty than of efficiency. The ethical code of Christianity indicates, not so much man's obligations to his Creator as the pathway to efficient living. For it should be apparent that without harmony between ourselves and our associates and within ourselves, we are not in the right mental or physical condition to achieve a high standard of efficiency. It is only by giving the fair deal to ourselves and others that we maintain that freedom from friction in self, which is absolutely indispensable to all unusual attainment.

The vocal student can not make a better beginning in applying the fair deal than by seeing that he gives it to his teacher. This means that he should exert himself in the endeavor to understand and apply the instruction given him—that he should be active rather than passive. Also he should give the teacher time enough to show the efficiency (or lack of it) of his instruction. To go to a teacher for

[The following articles of this series have already appeared: 1. Introduction; 2. Plans; 3. Common Sense; 4. Records; 5. Competent Counsel; 6. Schedules; 7. Standardized Conditions; 8. Standardized Operations, Written Standard Practice Instructions, and Dispatching. The present article is the final one.—The Editor.]

less than six months' instruction is an injustice both to teacher and student.

The vocal student should also give himself a fair deal by applying other efficiency principles to the best of his ability. If you go to your lesson tired, sleepy or out of sorts because of late hours and generally careless habits of life, how can you expect to receive benefit from your teacher? Keep your physical and mental conditions up to a high standard.

EFFICIENCY REWARD.

The Efficiency Reward to you is that desirable thing which you hope to gain by being a better singer than the average, and it should therefore be your chief incentive to efficient vocal study, because the degree of success which you attain as a singer will depend very largely upon your efficiency as a student. Discouragement seems to be one of the student's greatest handicaps and if this blue demon attacks you, you can successfully repulse his attacks by allowing your mind to dwell upon the Efficiency Reward which you hope to gain. If it is fame, picture yourself upon the stage receiving the plaudits of your audience, hear the cheers ringing in your ears and see the admiration reflected in the sea of faces before you. If it is wealth, imagine yourself in the full enjoyment of all those pleasures which money can give, picture the delight of doing kindness and giving aid to others less fortunate than yourself, and experience the feeling of opulence which comes from true generosity. Let these cheerful thoughts take possession of your mind and arouse a keener desire for the achievement of your Efficiency Reward and not only will the blue demon vanish, but also you will be conscious of greater determination to win the game.

DISCIPLINE.

And now we come to the final principle—a principle without which little has ever been accomplished—a principle which your lower self will hate because it calls upon you to do away with self-indulgence, self-deception, laziness, and procrastination and rise to the realm of self-mastery! Efficiency is largely a matter of habit; for example, if you are trying to overcome the bad habit of always putting things off until a more convenient time—or in other words, if you are a poor despatcher—do not think that the knowledge of efficiency which you have gained will be enough to correct the evil. Prompt despatching will be assured only when it has become habitual, and before it can become a habit, it must be done persistently and unswervingly for a fairly long period. In other words, good habits result from discipline.

Human beings in general are moved chiefly by two considerations: the fear of punishment and the hope of reward, and the sooner we recognize this fact the better. We have already briefly considered the efficiency reward, and it is

now fitting to mention the fear of punishment. Not that one should allow himself to be dominated by fear—far from it—but that he should realize that he will be penalized for every infraction of law. Violation of efficiency principles carries with it the inevitable penalty of inefficiency; and this fact should lead us to discipline ourselves into habitual obedience to efficiency law. This is the most difficult phase of efficiency. Any intelligent person can soon learn the facts about efficiency, but to live this knowledge in daily life, to be guided by it in all our endeavors, is only possible by long-continued and ever-vigilant discipline. This is the final and supreme phase of your task in becoming an efficient vocal student. Study the principles, grasp their significance and inter-relationship, train yourself to act accordingly! This is the only secret of efficient vocal study.

RESUME.

The discrepancy between the large number of vocal students and the meagre list of finished artists suggests great inefficiency among vocal students. Inefficiency is simply the failure to make the most of one's time, energy, money and opportunity. Efficiency results from action in conformity to principles as formulated by Harrington Emerson and others and in this series applied to the business of vocal study.

Efficiency is impossible without ideals, which must be definite, satisfactory when attained, and mutually harmonious. Some of the vocal students' chief ideals refer to his career, what singing really is, how to breathe and what is correct vocal tone. Ideals refer to the question, "What?"

Plans show us how to realize our ideals—they answer the question, "How?" A most important plan for the vocal student is one controlling his use of time. He should also have a plan of instruction, a plan for repertory-building and a plan for practicing. Every phase of one's operations should be planned with reference to his ideals.

Commonsense is needed in the study of efficiency methods if one is to avoid becoming a mere faddist. Commonsense is a compound of right feeling and good judgment, the latter depending chiefly upon complete and accurate observation of the facts, a judicial weighing of the evidence and logical reasoning. Commonsense should be used, especially in checking up on the application of the other principles and in guarding against a narrow point of view.

Records of past attainment are the backbone of progress and they should be employed by the ambitious vocal student. To be efficient, records must be available, handy, adequate, complete, reliable, accurate and permanent—not perishable. The vocal student should keep records of his instructions, of the good songs heard, of the methods employed by successful singers, of prospective employers, of his own ideas about voice and art and of many other things. If possible, he should also make periodic recordings of his voice by phonograph, in order to determine the trend of his development. He should also record his time expenditures over a certain period, keeping the data for future use.

Competent counsel is an efficiency principle familiar from infancy and one upon which a vocal student is peculiarly dependent. Counsel may be had from experts, from books, from nature, and particularly from one's own experience. The competent counsellor is usually one having a good record, possessing knowledge and experience and one who is progressive. The selection of counsel will depend to a great extent upon one's ideals, this being another example of the mutual interdependence of the principles. Observation is a most fruitful source of competent counsel. One should make use of the experience of others by seeking counsel.

Schedules are a further development of plans, in that they are itemized and assign definite tasks to a definite time. Before schedules can be made, time and motion studies must be used to establish standards—a standard being a reasonably attainable maximum of accomplishment. The use of schedules saves time and worry by substituting knowledge for guessing. A practice schedule is particularly desirable in order that all of the ground may be covered and development proceed in a symmetrical way. A schedule is also of great benefit in developing velocity, by use of the metronome.

Standardized conditions are those which contribute most to one's efficiency in the struggle for vocal honors. Conditions of person and of environment are both subject to standardization. Some environmental conditions of importance are temperature of one's dwelling, the humidity of the air, ventilation, the lighting by day and by night, surroundings such as house furnishings and neighborhood and one's social environment. The equipment with which one works should also conform to a high standard. Of personal conditions one should standardize his physical, mental and emotional conditions to the end of attaining bodily health, mental poise and emotional elevation.

Not only conditions but also operations should be standardized, there being only one method for each operation which can be called the best, easiest and quickest way. Memorizing is one important operation which should be by all means be standardized, as should also practicing. Standardization also means putting all processes in the proper sequence or order. Written standard practice instructions should be used in order to know just what to do and how to do it. Despatching requires that preparations should be made and plans carried out per schedule, in accordance with ideals and principles.

The fair deal enjoins honesty to ourselves and others, as experience has proved this to be the best policy. The fair deal secures for us a harmonious atmosphere which makes for efficiency. We should find inspiration and courage in the contemplation of the efficiency reward which is the goal toward which we strive. The hope of reward and fear of punishment are powerful motives in all human accomplishment. Finally, we should so discipline ourselves as to make action in accord with efficiency principles the rule, rather than the exception in our lives, for only by so doing can we expect to gain any real efficiency in vocal study.

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EL PASO, TEXAS, TAKES MORE INTEREST IN MUSICAL AFFAIRS

Increased Activities of Individual Musicians and Local Clubs Promise to Do Much for This Enterprising City

El Paso, Tex., October 1.—That El Paso is on the map musically is more than evidenced by the various activities in the music departments of the various men's and women's clubs, church choirs, schools and last, but not least by the number of celebrated musicians who will appear here this winter. Not so many years ago it was more or less of an event if some noted musician appeared in El Paso, and everyone in town saved up to go and felt it was the thing to do. Now there are so many excellent musical affairs and concerts nearly every week that even the most fastidious may be satisfied and choose the sort of music they want to hear, instead of taking what they can get, as formerly.

Geraldine Farrar was the first on the fall calendar. She was at her best in the "Habanera" from "Carmen," although her other numbers were well received and she sang twenty-five songs. Joseph Malkin had come hurriedly across the country, having missed the train with the other members of the party. He played extremely well. The "Song of India" was perhaps best liked, but the Hungarian rhapsody was played with fine technique, and the Beethoven minuet, given as an encore, was well received. Henry Weldon, baritone, sang several groups of songs, his best number being "Passing By" (Purcell). Claude Gotthelf proved himself an able accompanist.

The Woman's Club of El Paso each year sponsors a series of "Pop" concerts, which are given at Liberty Hall. This year the club is presenting Vera Poppe, cellist, and Edna Ver Haar, contralto, October 16; the Criterion Quartet, in November; the Tollefsen Trio, January 26, and Mozart's comic opera "Così fan Tutti," later. The Woman's Choral Club of El Paso will also appear at the first concert.

The awakening of El Paso to its musical possibilities—and responsibilities, for certainly the music of any community should be so looked upon—has been gradual, owing to its great distance from musical centers. Credit should be given many local teachers, musicians and patrons of music who have worked together despite many handicaps, to bring music to a high standard. Mrs. W. R. Brown, sister of Francis Moore, pianist, is an earnest worker in musical circles. A liberal patron of art and music is James G. McNary, many delightful concerts being held at his beautiful home. Mrs. McNary is an accomplished musician, organist at the First Presbyterian Church. Nell Guion, director of music in the grade schools, has accomplished a great deal of good through the music memory contests which have been conducted here for the past two years. Mabelle Shelton, director of music at the El Paso High School, is also an outstanding figure in the musical life of the city.

The music teachers have organized during the past year and hold meetings once a month which are of mutual benefit. The question of how to convince the public that music is an educational subject and not merely a fine accomplishment for those who can afford it, was discussed at the last meeting of the association, with a view to having the subject given credit in high school. Members of the El Paso Music Teachers' Association are Anton Navratil, Mrs. W. T. Ponsford, Walter Davis, Mrs. V. N. Bean, Virginia Bean, Mrs. M. B. Vear, Mary Goodbar Morgan, Charles J. Andrews, Birdie Alexander, Edith Bigman, Frances Weil, Frances Luther, Helen Cooper Williams, Julia Pool, Kenneth Metcalf, Dorothy Learmonth, Mabelle Shelton, Nell Guion, Mrs. John Snead, Helen Rob-

erts, Mrs. W. R. Brown, Elizabeth Goff, Florence Crissey and Elmer Hoelzle.

The El Paso Federation of Women's Clubs has planned a number of interesting programs for the season, which will be announced later. Mrs. Hinden Butler is chairman of this department.

Musical programs for the year to be presented by the El Paso Woman's Club are: October program under the direction of Mrs. J. G. McNary, miscellaneous; November, Mrs. Walter Scott, compositions of Saint-Saëns; December program, under direction of Mrs. H. H. Stark, review of the opera "Thais"; January program, public school music, under direction of Mabelle Shelton and Nell Guion; February program, under direction of Mrs. J. J. Pierce, "An Hour with the Organ"; March, Mrs. Ralph Henderson, chamber music; April, Mrs. W. R. Brown, jinx program. The date has not been set for the two evening programs. In November Lillian Hague Corcoran will give a program of her own compositions. Mrs. Robert Holliday is chairman of this department.

The MacDowell Club, an organization of musicians of the city, gives a program every two weeks at the Woman's Clubhouse. Paul Stoes, a promising young violinist from Las Cruces, appeared under its auspices early in the fall, while enroute to Chicago, where he will continue his violin studies. Mr. Stoes has unusual talent.

David Guion, the young composer, appeared recently at the Woman's Club, under the auspices of the music department. His program was well received. His sister, Nell Guion, is director of music in the grade schools of El Paso. The Guions are both from Texas.

The MacDowell Club, which was the first auxiliary to the Woman's Club, has the following officers and membership: Mrs. W. R. Brown, honorary chairman; Mrs. Will T. Owen, chairman; Mrs. W. T. Ponsford, first vice chairman; Constance Pateman, recording secretary; Mrs. C. E. Vear, corresponding secretary; Mrs. D. L. Pickens, treasurer; Mrs. W. P. Bixler, assistant treasurer; Frances Weil, chairman of social committee; Mrs. Oscar Leiser, chairman of concerts. The advisory board includes Mesdames Charles J. Andrews, W. R. Brown, Robert Holliday, James G. McNary, Sidney Moore, J. J. Pierce, Frances Weil and Mary Morgan. Active members are Mesdames H. W. Acreman, F. O. Barrett, W. P. Bixler, Bryan Wells Brown, Roy J. Crissey, J. W. Christie, D. V. Fennessy, H. R. Gay, J. R. Gilchrist, Ralph Henderson, Carl Halpern, J. J. Kaster, Robert Lander, Oscar Leiser, W. E. Loose, J. W. Lorentzen, Nichols, Will T. Owen, D. L. Pickens, W. T. Ponsford, Helen Roberts, Warren D. Small, J. N. Snead, H. H. Stark, C. E. Vear, Sam Watkins, Helen Cooper Williams, L. G. Witherspoon, and Misses Birdie Alexander, Yvonne Baber, Virginia Bean, Kathleen Burruss, Florence Crissey, Eva Crosby, Kathleen Faris, Elizabeth Foote, Nell Guion, Margaret Hardie, Dorothy Learmonth, Mildred Learmonth, Marmaduke Lander, Gardiner Leeper, Frank Luther, Lois McCall, Constance Pateman, Julia Pool, Rose Pozil, Zula Sibley, Mabelle Shelton, Juliet Wingo, Barbara Worcester and Ruth Yaffe.

Some excellent choral work is being done under the direction of Charles J. Andrews in the Orpheus Club, a group of men, and by the Woman's Choral Club. Both clubs were organized by Mr. Andrews, who is a brother of Mark Andrews, the composer. The membership of the Orpheus Club includes Mr. Andrews, W. H. Barrough, A. L. Behringer, S. J. Briant, jr., F. H. Blanchard, J. P. Castel, J. W. Christie, J. M. Davis, Gus E. Eminger, H. L. Freeland, J. F. Geiger, L. U. Gordon, Rowland Gilchrist, Thomas Gleason, Leo L. Heisel, R. E. Hines, E. B. Lawyer, W. C. Leighton, Chas. M. Lyman, Sam L. Marshall, A. R. Williams, H. C. Meyer, John C. McNary, Dr. Floyd Poe, C. C. Rigney, Charles Rokahr, W. W. Rose, R. B. Radio, L. B. Stephens, W. R. Shutes, W. S. Taylor, Geo. S. Thomson, Edward A. Tonn. Officers of the club are George S. Thomson, chairman; A. L. Behringer, secretary-treasurer; E. B. Lawyer, assistant secretary-treasurer; H. S. Hunter, publicity director; Charles J. Andrews, musical director; Mrs. Charles J. Andrews, accompanist.

The Woman's Choral Club includes (officers): Mrs. Robert Holliday, chairman; Mrs. W. T. Owen, vice chairman; Mrs. Julius Krakauer, secretary; Mrs. J. J. Kaster, treasurer; Mrs. Charles Pelham, corresponding secretary; Mrs. W. R. Brown, Gertrude Yale, Mrs. W. B. Clark, Mrs. W. A. Hawkins, Mrs. Rowland Gilchrist, directors, and Mrs. A. L. McKnight, librarian, and these members: Mrs. C. J. Andrews, Mrs. B. G. Brinkley, Mrs. W. R. Brown, Mrs. J. M. Barker, Treva Blair, Mrs. W. B. Clark, Mrs. W. Christie, Mrs. A. F. Codington, Mrs. Colbert Coldwell, Mrs. K. C. Copenhaver, Mrs. H. Cooper, Mrs. H. C. Greer, Mrs. Rowland Gilchrist, Mrs. R. L. Holliday, Mrs. Ralph Henderson, Mrs. W. A. Hawkins, Mrs. L. M. Johnson, Mrs. F. C. Jones, Elsie Jagoe, Mrs. J. J. Kaster, Mrs. Julius Krakauer, Mrs. J. M. Mandeville, Mrs. A. J. McBee, Mrs. S. A. McConnell, Mrs. A. F. Morrisett, Mrs. R. P. Mosson, Mrs. J. W. Maloney, Mrs. Albert Merritt, Mrs. Arthur McKnight, Leah Neibar, Mrs. W. T. Owen, Mrs. Charles Pelham, Mrs. W. Pettus, Mrs. H. Schumacher, Claire Snell, Mrs. Charles Thomas, Mrs. W. C. Weiss, Mrs. W. Wehrmann, Gertrude Yale, Mrs. C. E. Working and Mrs. David Cathcart. The Orpheus Club usually gives two concerts during the year with an assisting artist from another city. The Choral Club gave one concert last year and appeared on several programs. The Orpheus Club is a club of seven years' standing, and the Woman's Choral Club was organized two years ago.

The El Paso Philharmonic Society is presenting several artists here during the winter. Geraldine Farrar was the first to appear. The others are Mischa Elman, violinist; Mona Gondre, French comedienne; Elsie Sorelle, harpist; Hulda Lashanska, soprano, and Edward Johnson, tenor. These concerts will be presented at Liberty Hall.

Carl Dorr, who has recently come to El Paso, has been appointed manager of the Philharmonic Orchestra, which was organized last year under the direction of Anton

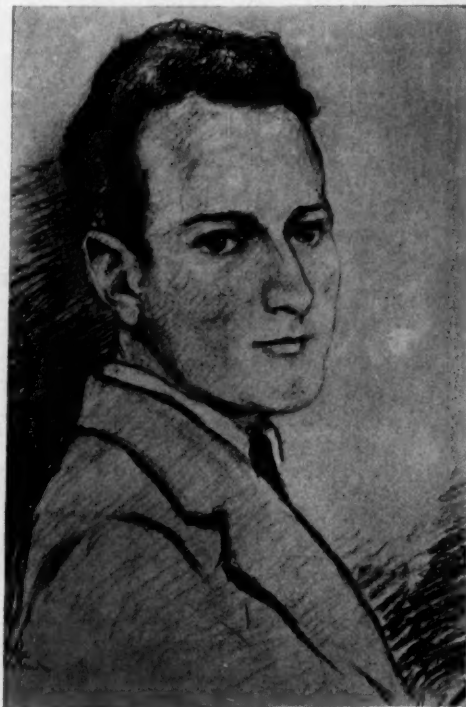
Navratil. Mr. Dorr has conducted several music memory contests in various parts of the country and will co-operate with Nell Guion, who is in charge of the music memory contests in the grade schools of the city. Mr. Dorr plans to interest women's organizations and other organizations in a wider contest; a prize of one year's study with any local teacher to be offered for the one remembering the greatest number of compositions, six months' study for second prize and three months' study for the third prize. Mr. Dorr also plans to have a similar contest in Juarez, Mexico. The Philharmonic Orchestra is made up entirely of local talent and the progress has been marked during the short time the orchestra has existed.

Some very excellent work has been done in rural schools by Maud Daudgill, who with the aid of a portable phonograph and a very thorough understanding of music, has succeeded in stimulating great interest among the pupils in the schools she has visited each week. G. B.

Harold Henry's Success in Berlin and Paris

In connection with the accompanying portrait of Harold Henry, which appears on this page, there is a rather interesting story. Shortly after going to Bavaria last summer the American pianist was making a bicycle trip and saw a woman with very remarkable red hair, who was painting by the roadside.

"That is Fraulien Friedlaender from the pension in Berlin where I lived sixteen years ago," he said to himself, the fraulien in question having been at that time a promising young art student. Upon reaching her he jumped off his wheel, asked if he were correct, and upon learning that



HAROLD HENRY.

A photograph of a recent portrait made by Selma Friedlaender.

he was, renewed an old friendship and improved upon it by telling her of the only available place to live in that vicinity. It was to show her pleasure at finding in the well known pianist an old-new friend and her appreciation of his kindness that Fraulien Friedlaender made the excellent portrait.

Mr. Henry expects to play in London, Berlin, Cologne, Munich, Leipzig, Dresden and Paris early this season. In May last he appeared with much success both in Paris and Berlin, the following notices being echoes of his concerts there:

Of Harold Henry (Bechsteinsaal) let it be said that he measures up to the winning pianists. He is technically on the heights, possesses taste and power in the artistic interpretation of classic works.—Germania, May 19, 1922.

Harold Henry proved himself a splendid pianist. With the pearly sparkle of a well developed technique he played among other things Schubert, Chopin, Debussy, and some small, elegant things from his own pen.—Kreuz-Zeitung, May 16, 1922.

An excellent pianist is Harold Henry. He played among other things Chopin, Debussy and himself with elegance, surety, musical atmosphere.—Die Zeit, May 10, 1922.

Harold Henry—Faultless technique. . . A mighty piano talent.—Tagliche Rundschau, May 16, 1922.

Harold Henry is a noteworthy pianist who with clean technique and good conception carried through a program rich in content and strikingly colorful.—Borsen-Courier, May 11, 1922.

Harold Henry a virtuoso of extraordinary technical power.—Allegemine Musikzeitung, May 16, 1922.

The pianist, Harold Henry, in a single concert, justified the excellent reputation he enjoys. . . In him a superlative technical equipment is united to a noteworthy plasticity in interpretation. Two tasteful compositions of his own had a great success.—Wien Musikolischer Kurier, May 10, 1922.

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PARIS OPERA OPENS WITH "AIDA" SUNG IN ITALIAN

Claudia Muzio Scores Brilliant Success as Ethiopian Princess and Has to Repeat Aria in Third Act—Canalda, Spanish Tenor, and Formichi, New Chicago Opera Acquisition, Both Delight—Pasedeloup Orchestra Opens Its Season—Koussevitzky Concerts Begin

Paris, October 14.—The opening night of a new opera-season foretells the approach of winter. Seasons change and styles and costumes change with them. The touring car has wandered into cold storage and with it the summer wraps, the white duck trousers and what was left of the old straw hat. The limousine again commands the roads and deposits its occupants, arrayed in warm velvets and cozy furs, at the steps of the Opera. The corridors hum with animated gossip, the boxes and orchestra chairs are occupied by their subscribers, the fair sex draped in gorgeous materials shaped in the latest nuance of Parisian fashion, the men in severe black and white with the obligatory silk hat, which is not removed from their heads until the third rap upon the stage has ended and the lights are dimmed upon the expectant audience.

Philippe Gaubert, chef d'orchestra of the Académie Nationale de Musique et de Danse (all that means just the opera), raises his baton and out of the orchestra rises the first bar of the overture to "Aida." Let it be mentioned right here, although chefs d'orchestra are usually placed at the end of reviews, that M. Gaubert's fiery and intelligent reading of the score added conspicuously to the enjoyment of the evening. The first performance of the regular subscription season of the opera was an Italian opera sung in Italian, and although this was a departure from the former policy of the management of the Opera, to present operas only in French, it was a wise departure, because, as Otto H. Kahn once very correctly said: "Every opera company should, if it can afford it, present the operas of its repertory in the language they were written in."

The performance as a whole could not, with the best of intentions, be called a brilliant one. The rather tawdry mounting, a sadly inadequate arrangement of the ballet—and Verdi certainly gave adequate opportunity for good ballet work in "Aida"—and a disappointing display of color and action in the triumphal entrance of Rhadames in the second act prevent the use of the adjective "brilliant."

MUZIO WINS NOTED SUCCESS

But there were, during the evening, some brilliant individual performers, and at the head of the list must be mentioned the former member of the Metropolitan Opera Company, Claudia Muzio, who gave, vocally and histrionically, a most interesting performance of the unfortunate Ethiopian princess. Her intelligently dramatic impersonation of Aida was enhanced and accentuated by the beauty of her rich and flexible voice, which portrayed emotions of love and hatred, fear and persuasion in tones of delicate pianos or rose with fiery fervor to heights of tonal power which rang out clear as a bell through orchestra and ensemble. Her delicate rendition of the aria in the third act roused the audience to such enthusiasm that M. Gaubert was forced to heed the calls of "bis" and let Mme. Muzio repeat the aria.

Rhadames was sung by a young Spanish tenor, Louis Canalda, and it was a pity that this young Spaniard's dramatic performance stood in no relation to the vocal beauty with which he embodied the part of Egypt's commanding general. Although handicapped at the beginning of the performance by a severe cold, which nearly prevented his appearance, and accounted for his nervousness in the first act, he managed, in the succeeding acts to overcome this hindrance and imbued his part with a vocal beauty, richness and volume of voice, which brought back recollections of the greatest impersonators of the part during the last two decades. Cesare Formichi, engaged this season by the Chicago Opera, lent his tremendous voice to a dramatic portrayal of Amonasro, while M. Gresse sang the part of the Egyptian King with sonorous dignity. A special mention must be made of M. Huberty's excellent singing of the part of Ramfis, the high priest.

PASDELLOUP ORCHESTRA OPENS SEASON

The concert season in Paris was opened last week by the Association des Concerts Pasedeloup with a program devoted entirely to French Music, ranging from Berlioz' overture to "Benvenuto Cellini" to Maurice Ravel's "Ma Mère l'Oye" and including César Franck's symphony in D minor, the two first nocturnes, "Nuages" and "Fêtes," by Debussy, Vincent, d'Indy's introduction to the first act of his opera "Fervaal" and Paul Dukas' "L'Apprenti sorcier." A well balanced program of historical interest, embracing, step by step, the development of French orchestral music within, practically, the last one hundred years, "Benvenuto Cellini" bearing the date of 1835. Under the able leadership of M. Rhené-Baton the orchestra gave an excellent rendering of the various works.

THE KOUSSEVITZKY CONCERTS BEGIN

At the Opéra, Serge Koussevitzky, the celebrated Russian conductor, inaugurated his series of symphonic concerts with a program comprising a concerto for the organ by Antonio Vivaldi, composed about 1714 and arranged for the present-day orchestra by Alexandre Siloti; Albrecht Magnard's virulent, at times very cacophonous, fourth symphony, and Gretchaninoff's "Liturgie de Jean Chrysostome," which the program notes describe as a "chant domestique" composed during the Russian revolution. If this composition reflects the truth, then the dreariness of the Russian "domestique" situation must be more appalling than the outside world could have possibly imagined. M. Alexandrovitch's delivery of the tenor solo in the eight sub-divisions of the Liturgie stood in perfect relation to the work he was called upon to interpret. A delightful arrangement by Steinberg and Glazounoff of the "Coq d'Or" in the shape of a symphonic suite, brilliantly played by the orchestra under Koussevitzky's brisk, clear leadership concluded the program.

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RICHARD WAGNER—HIS INFLUENCE ON VOCAL CULTURE AND THE STAGE OF GERMANY

(Continued from page 7)

poser allows the singer freedom of tempo, is unknown to me." In short, he insisted on precision and intelligence in place of slovenliness and stupidity.

He demanded that the singers be given piano scores so that they might read and understand the entire opera instead, as heretofore, of receiving but written parts, similar to the musicians in the orchestra.

He broke from the old ballet form. His pantomime-ballet is a logical part of the opera wherein every man and woman on the stage plays a part. He found new means of transforming from scene to scene. He found new lighting effects. He demanded the relief stage and small setting in preference to the large and distracting settings. Above all, he demanded that the value of the poem should be appreciated; first by the singers and then by the audience.

WAGNER DIRECTS THE NINTH.

With the exception of playing in the opera and the Hofkirche (Court Church), the Royal orchestra was heard in but one concert a year, on Palm Sunday. The proceeds of this concert went to the fund to aid the widows and orphans of former members. It was the custom, at these concerts, to give an oratorio followed by a symphony, one of the conductors directing the oratorio and the other the symphony. At that period there were but two conductors engaged at the opera in Dresden. At the Palm Sunday concert in 1846, Reissiger selected the oratorio and Wagner decided to give Beethoven's ninth symphony. Wagner writes: "When a boy I remember hearing the first three movements of Beethoven's ninth symphony played by the incomparable orchestra of the Paris Conservatory. The impression was everlasting and, as I played through the score, which I had borrowed from the Leipzig Konzertgesellschaft, the orchestra refusing to buy the music, the memory of the majestic tone-picture was mysteriously revived with me."

When Wagner announced his intention to play the symphony at the concert, the orchestra most strenuously objected. It appears that, a few years prior, Reissiger had directed the work in Dresden and it had proved a fiasco. Nor did the opposition to the symphony remain within the opera house. The press and public sided against Wagner and it again required all his power of persuasion to prevail upon the direction to permit him to put his plan into execution.

Before beginning the rehearsals Wagner went carefully over the score and orchestra parts, writing out every phrase and shading necessary to bring out the fine parts of the work, doubling certain instruments and combining others. At the first rehearsal, instead of, as heretofore, having the chorus seated back of the orchestra, he had the stage built amphitheatrically, grouped the orchestra in the center with the chorus about and above them, and also placed the players in positions that would be best for the reproduction of the work.

Under his enthusiasm and indefatigable energy the symphony proved such a success that ever since, at the Palm Sunday concert of the Royal—now the National—orchestra, the symphony is repeated, though in later years, in place of the oratorio, either parts of "Parsifal" or compositions of Beethoven are played. His genius thus gave us permanent positions for the instruments in the orchestra which has been copied by every organization in the world; and the same may be said of the placing of the chorus when singing oratorio.

His revision of the ninth symphony and his directions for conducting it are almost as great as the composition itself. Nor would any conscientious conductor think of producing the work without a careful study of Wagner's directions. "If Europe is today stocked with competent conductors, that is a debt we owe Wagner, himself one of the greatest conductors that ever lived." (Runciman on "Richard Wagner.")

The year 1848 was a troubled one for Germany. The people considered themselves overtaxed; they were dissatisfied with the government and the government with the people. The newly elected radical deputies insisted on a revision of the Royal civil-list, and among other luxuries, they were considering eliminating the subvention of the theater. This news was brought to Wagner before the deputies had taken their final vote and he instantly worked out a plan whereby the theaters would become national property; but while he was debating the project with the minister, who was not adverse to Wagner's plan, the revolution broke out and Wagner was forced to flee the country.

It is only when we realize that this is the same Wagner who, at the age of thirteen translated twelve books of the "Odyssey" as a holiday task and who, all his life, accomplished more than the average man, can we understand how

he found time to work out this elaborate theater plan which covers over forty printed pages and contains about 14,000 words!

The numerous departments he handles are: organization, actor, singer, poet and composer, salaries, committees, jury, director, administration, administrative advisors, treasury, branch theaters, Leipzig theater, provincial theaters, traveling artists, theater schools, school organization, instructors, scholars, advancing scholars, performances, opera chorus, church singers, theater chorus, chorus school, Catholic church music, the city, vocal music, women and Protestants in the Catholic Church, changes in the church, church chorus, pension for chorus, orchestra, their duties, theater music, summer theater, simplifying the orchestra, size of orchestra, extra players, enlarging the orchestra, salaries of musicians, extra remuneration, concerts, orchestra school music and state music organizations, music committees, sub-committees, administration committees, conductor and theater.

Although I have translated "Rat" as committee, the word that would better conform to Wagner's plan would be councils, the term that is so closely related with later European revolutions. The most remarkable part of the entire plan is that it reads as though it was framed for the revolt of 1918, and is virtually the plan adopted by the revolutionary committee, or council, in changing the Royal theater to a National organization.

So that one may better understand why Wagner mentions "women and Protestants in the Catholic Church," I would explain that the Court of Saxony has been Catholic only since the reign of August the Strong, who, in order to wear the crown of Poland, became a Catholic. Saxony was one of the first countries to join the Reformation and has ever since been a Protestant country.

In the beginning of the nineteenth century the Italian castrati still sang in the Catholic Church, which was also the court church, in Dresden. These they tried to replace with boys, but were not successful. It was Wagner who drew

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TENOR



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the ministry's attention to the fact that better results could be achieved were women allowed to sing in place of the castrati, and, although his suggestion was at the time ignored, very soon after the revolution of 1849 women and Protestants were admitted to the chorus of the Catholic Church and sing there to the present day.

(To be continued.)

TORONTO MUSIC ITEMS

Toronto, Can., October 14.—The musical season just beginning in Toronto promises to be the busiest in its history, as already more than a score of high class concerts by local and visiting artists have been arranged. The choral societies are rehearsing a large variety of works, and there will be a goodly number of chamber concerts, as the latter are appealing each year to a larger number of people.

Henry Lightbown, a student of Mr. Carboni, has been engaged as first tenor in the Adanac Quartet. This quartet

CURRENT PRIZES

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Balaban & Katz—\$1,000, for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

Pavley and Oukrainsky—\$100 to the dancer, man or woman, who will send in a picture showing the most perfect "Arabesque;" \$50 for the most perfect "Dégagé," in the second position; \$25 for the most perfect "Simple Attitude." Contest ends November 30. Pavley-Oukrainsky Ballet School, 59 East Van Buren street, Chicago, Ill.

is now composed of three artist students from the Carboni studio, the bass being Ruthven MacDonald, well known throughout Canada.

There is a big enrollment of pupils at the Toronto Conservatory of Music, Canadian Academy of Music and at the Hambourg Conservatory, and the private teachers are getting many new pupils in addition to those of last year.

The brilliant Canadian contralto, Jeanne Gordon of the Metropolitan Opera, with Giulio Crimi, a noted tenor from the same company, drew a large and delighted audience to Massey Hall, October 7, the program containing several novelties. Miss Gordon charmed everyone with her beautiful singing and very ingratiating deportment on the stage.

Songs by Griffes, Josten, Chausson, Hyde, Duparc, La-Forge and Massenet were heard in addition to Bizet's "Seguidilla" from "Carmen," given as an encore. She was recalled often after every appearance. Mr. Crimi, whose first appearance it was here, met with much appreciation, his singing being an admirable example of lyrical refinement allied with brilliancy and expressive fervor. Guy Williams made an excellent accompanist and in two piano solos, "Isolde's Love Death" (Liszt) and Moskowski's concert etude, "The Waves," gave much pleasure. W. O. F.

Ward-Stephens and Gordon Johnstone Write Armistice Day Song

Ward-Stephens, the well known composer, and Gordon Johnstone, poet, have written a stirring song which may prove to be their best contribution to vocal literature. It is a memorial service number and also appropriate for Armistice Day celebrations. The poem by Mr. Johnstone is very inspiring; he has dedicated it "To those who made the supreme sacrifice." There are two verses, the first of which begins: "Are we forgotten, we who saved the world?" Later the host of heroic dead cry out: "Does God alone remember and only man forget?" The second verse gives the answer: "No! We are not forgotten!" The poem is full of noble thoughts and sentiment with an appeal that cannot but be universal.

For the musical setting Ward-Stephens has given a big broad effect in the minor mode. The beginning has for its background simple chords which pass on to an andante that is melodic. The phrase ends in forte. In the last verse the tempos are quickened, with a flowing melody as the simple accompaniment. The finale again reverts to the opening phrases and the composition ends on an inspiring climax. The number has been published recently by Chappell-Harms, Inc., and arranged in three keys—A minor, C minor, and the high key in D minor.

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PARIS—OCTOBER 9

"It Was a Very Brilliant Evening at the Opéra Monday. The theater was filled with a distinguished audience, which was loud in its applause for

CLAUDIA MUZIO,

the celebrated artist, whose magnificent voice is as admirable as the sentiment and strength of her interpretation of the role of

AIDA."—*Le Figaro*, October 11, 1922.



Comoedia Said:

I think I shall reserve my enthusiasm this time for Claudia Muzio alone, who is one of the best Aidas I ever heard. Her voice, incontestably a dramatic soprano, is not particularly large, but of a remarkable richness and purity of timbre. The singer uses it with finished art and with never an instance of false taste, something which is rare in the Italian school. Clean attacks, correct dramatic accents, multiple nuances—all concurred to give to the vocal part, thanks to the excellent execution which leaves nothing to chance, its maximum effect. It is this that constitutes unity of style, which rests upon an intelligent conception of the value of ideas and nuances. Mme. Muzio deserves to be called a *complete* lyric interpreter, a very rare thing; her gestures are natural, her attitudes always free from banality and perfectly harmonious, her accents of great dramatic sincerity. It is easy to understand the quick success she has made.—*Comoedia*, October 11.

Miss Muzio's Engagement Was Extended to Four Guest Appearances
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ACCLAIM ST. DENIS AND SHAWN DANCES. BIG AUDIENCE IMPRESSED BY BEAUTY AND AUTHORITY OF ALL NUMBERS.—*Milwaukee Sentinel.*

BIG CROWD IS THRILLED BY DENISHAWN DANCERS. PITTSBURGHERS SEE DANCES OF MANY LANDS PORTRAYED BY NOTED ARTISTS.—*Pittsburgh Chronicle Telegraph.*

DENISHAWN DANCES PLEASE BIG CROWD. RUTH ST. DENIS AND OTHERS OFFER SMOOTH, RHYTHMED INTERPRETATIONS.—*Pittsburgh Sun.*

GREAT DANCER AT TEMPLE THEATRE. RUTH ST. DENIS, FAMOUS STAR, BEAUTIFULLY INTERPRETS THE MUSIC OF MOTION.—*Lewistown Sentinel.*

RUTH ST. DENIS AND DANCERS APPEAR IN COLORFUL PROGRAM.—*New York World.*

RUTH ST. DENIS IS WELCOMED BACK IN CLASSIC DANCE.—*New York Herald.*

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FINDING A TEACHER

By JULIETTE SANBORN

The problem of finding the right teacher would seem in every respect to be the most serious one that a young singer could be called upon to face, for a wrong start will retard his entire career and work incalculable harm unless discovered and rectified immediately. So many people, sensible enough in other respects, imagine that anyone can teach tone production, and that for a year or two it will be safe and very economical to engage someone whose fees are more "reasonable" than those of the teachers of established reputation. One might as well plan to build a marble house upon a cardboard foundation.

It is practically impossible for the average person to judge of a teacher's capabilities unless he has heard a number of his pupils sing and knows enough about singing himself to judge whether they have been well taught or not. Moreover, every teacher has at some time or other a few pupils who are no credit to him, while some teachers who know less than nothing about the art they profess to teach suddenly make a reputation through the success of some brilliant pupil whose gifts are such that he is practically "teacher-proof." There are a number of teachers who have an imposing list of artist-pupils, yet upon investigation one often finds that the celebrated singer did not study with that particular teacher until long after she had made her name. Obviously then, someone else had something to do with her training, but how much or how little it is impossible to determine. Sometimes, too, one learns that the famous one had only one or two lessons with the person who finds her name a good business asset, and sometimes, alas for truth, none at all, but merely allows him to use her name because he is a dear friend of someone she used to know. The writer is personally acquainted with a well known singer who once told her that she always endorsed anyone who approached her because it was "the quickest way to get rid of them, and always increased one's popularity."

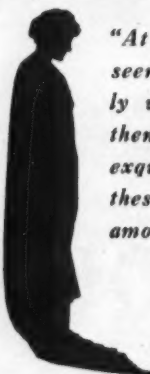
Some people imagine that because a person has been a successful singer he must necessarily be a good teacher. Nothing could be further from the truth. Many of our finest singers, now teaching, have not one satisfactory pupil to their credit, while on the other hand we often hear a beautifully trained voice which has had its entire training in the studio of some minor, comparatively unknown teacher.

The writer, herself, spent much time and money upon the wrong teachers, and in an effort to help those who may find themselves in similar predicaments will endeavor to describe briefly the instruction received and the reasons for leaving the various instructors. Although the teachers described were individuals, they and their methods are typical and are in no wise exceptional cases.

My first teacher was a very pompous, very old man. He had been a favorite pupil of the elder Garcia, and had sung with all the celebrated singers of his day in opera, concert, oratorio and what not. This man had a fine reputation, advertised extensively and boasted quite a number of stars whom he was supposed to have taught. Therefore, when he allowed me to come and sing for him and expressed himself delighted with my voice and general intelligence I considered myself extremely fortunate at being accepted for training by him. His methods were fearful and wonderful, but I swallowed everything blindly, for had he not told me over and over again that he was the favorite pupil of the Garcia, and did he not number among his pupils some of the most illustrious names in the operatic world? He never once criticised my tone quality as his one idea seemed to be power and volume at any price. It didn't matter how a tone sounded or felt so long as it was big. "Louder, fuller, like a cannon" he would shout. Everything had to be sung full voice, and if I grew purple in the face he would say, "No matter, the endurance will come." I never opened my mouth enough to suit him, so he whittled a little piece of wood which fitted between my teeth and which had to remain there, holding my jaws open throughout the entire lesson. It hurt, and I said so, but he assured me it was one of Garcia's pet ideas and always worked beautifully if one had patience. I had to sing all scales and vocalises with my hands held high above my head "to take the weight off my chest," and walk slowly back and forth the entire length of the room while singing. This was to avoid becoming fixed or set in my carriage. All this applied to scales and other exercises. For songs and arias he had yet another idea; this was a small oblong block of wood upon which the pupil had to stand, which raised his heels one and one-half inches from the ground but left his toes

free to touch the floor. This I never did understand, but when I questioned him about it he looked so unspeakably hurt that I hastened to change the subject. I couldn't help wondering, however, what might happen if sometime I wanted to sing and were unable to find the thing.

However, by trifles destinies are changed, and if it hadn't been for the little block and kindred trifles I might have continued with him indefinitely. Instead, I began to suspect him of being either too old to remember clearly just what Garcia had preached, or else of being just a common fraud. I doubted everything he told me, and the last straw came when, after eight weeks of lessons, he began to coach me for Santuzza. I was not a dramatic soprano and I knew it, and the idea of putting me through the paces of Mascagni's masterpiece was little short of madness, and I knew that, too. Therefore, although I continued with him until my paid-in-advance lessons were used up I no longer had an atom of faith in him, and at the end of the term with a repertoire of three operatic roles, nine songs and a throat that felt like a Coney Island barker's after a hard



"At any rate the vast audience seemed enthralled as the lovely voice sounded the notes, then the echo, and the faintly exquisite echo of an echo, as these notes are often heard among the mountains."

The Springfield (Ohio) Sun said the above about May Peterson, soprano of the Metropolitan Opera Co.

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summer, I shook the dust of his studio from my feet for all time.

A friend of mine now recommended a teacher she had heard highly praised and his pupils sang beautifully, and I accordingly sought him out. His theory was that beautiful singing was nine-tenths mental, and that a true conception of perfect tone inevitably led to the production of the same. One had to have the ideal in one's mind, and if one worked indefatigably one finally attained it. He lectured one endlessly upon the beauty and importance of a fine legato and cantilena, but could not tell one how to achieve it; consequently, when I sang well or got an exceptionally lovely tone it was purely by accident and could rarely be repeated at will. This, of course, was very unsatisfactory and worried me greatly. Then on the other hand, he would give me such priceless advice on interpretation that I felt that he earned every penny I paid him, even though all this helped my voice itself not one whit. So, although I worked very hard and learned of singing in the abstract, I did not acquire the slightest technic, nor control of my own voice, and sang much the same as I had before I had had any lessons at all.

Upon further inquiry I learned that most of his pupils that I had heard and so greatly admired had not studied solely with him, but had studied with half a dozen other teachers before they came to him, and it was therefore impossible to tell just how much of their training could be credited to him and how much to someone else. After a long and thorough trial I reluctantly left him.

I then became interested in a man recently come to New York, whose publicity campaign impressed me very much. He was a favorite pupil of an illustrious singer and teacher, and counted some very distinguished names among his pupils. Hope triumphing over experience, I went to see him. He was very affable, talked sensibly, heard me sing, told me I had a good voice but no technic, and assured me

that under the famous method of which he was the leading exponent I would soon be back on my feet vocally. Directly my lessons with him began; however, I found myself doing all the same old vocal stunts that my first teacher had tried to cram down my throat and which almost cost me my voice. I was obliged to force and push and yell continually. I was told to put the tone in my cheek bones, sing from the soles of my feet and smile with the eyes. If a tone sharpened or flattened the raising of the eyebrows could be depended upon to bring it back to correct pitch he said, and in ascending the scale the corners of the mouth stretched to a wide smile would insure a very brilliant tone. The higher the tone, the wider one must smile, regardless of the words of the text. All of these things and more equally strange did I practice faithfully, but my tone, though bigger than ever, became less and less pleasant, and presently I found myself losing all of my high notes and a few of my low ones. All of my life I had been enamored of beautiful pianissimo effects, but never under any of my teachers had I been able to achieve even a good half voice. I could make a small pinched tone, a suppressed forte, but that did not satisfy me. I wanted the floating ethereal quality of the true pianissimo, but no one could tell me how to get it. One after another I asked everyone I knew, singers, teachers, friends, but always I received the same evasive answer: "Oh, you mustn't be discouraged, it really is very difficult you know; few people do it really well. It's like the trill, you either have it, or you haven't," etc., etc. When I asked my third teacher about it he laughed it off and told me not to let it worry me, for my voice was a light one at best, and that therefore even my full voice was practically the same as another person's pianissimo. Moreover, said he, "Pianissimo is always the refuge of the nervous." I didn't believe him, but what could I do about it?

Once more, therefore, I had to look about for someone else. I always read the MUSICAL COURIER, as much for the helpful articles found in it as for the mere news features; and from time to time I had read articles on singing by a writer whom I did not know but whose opinions and theories seemed unusually sane and free from the piffle one hears in the average studio. I had promised myself that if ever again I felt obliged to change teachers I would try to find this man and ask him to help me. Now, just as I'd left my third teacher, there appeared another article which convinced me as nothing had before, that here was a teacher who really taught the things I wanted to learn. I went to see him, sang for him and in ten minutes had learned more about my own voice than ever before in all the weary months of study I had put in with my other teachers. I learned just what was wrong with my voice, why it was wrong, why it could never improve under the sledge hammer treatment I was giving it, and what I must do to change all this. It was a revelation to me. Here was a man who wasted no time by telling me of the marvelous cures he had made in others, nor by quoting me an impressive list of artist pupils, but who demonstrated to me quite simply, with my own voice, the how and why of his method. I was bowled over. I had begun to think that singing was a black art such as only a few mysteriously endowed people could ever hope to master. Needless to say, I arranged to study with him immediately. I had always been rather skeptical of anyone who claimed to have discovered or evolved an entirely new system of voice training, but I was obliged to admit that such things could happen, for this teacher had done that very thing. Although there was nothing strange or foreign about his method, it was entirely different from anything I had ever known or heard of. In point of sensibility it was absolutely unique. He taught a set of fundamental principles which worked every time they were tried, not just once in a while, or when one happened to be in particularly good voice. It was not easy for me at first, and time after time I went home after my lesson and told myself bitterly that it was no use, that I had found this man too late, and that nothing could come of it when a voice had been abused as mine had been. However, I kept on, for he was my last hope and I knew that if I ever sang it would only be by receiving the training that this teacher could give me. For several weeks there seemed to be little or no improvement, for there was so very much to tear down and undo before he could begin to build up as he wanted to, but gradually, by infinite patience on his part and implicit obedience on mine, my real voice came back to me. I had strangled and pinched and forced and squeezed it out of all resemblance to its original quality, but despite all that, in a few months I began to acquire a technic and the ability to sing as I had always wanted to sing. Moreover, I regained all of my upper range which I had lost, and acquired a few lower notes which I had never before had. All this was far from perfect of course, but I could do things just well enough to realize that I was finally on the right road and that time, patience and hard work would do the rest.

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IS SINGING A PSYCHOLOGICAL PHENOMENON OR A PHYSICAL EXERCISE?

By William A. C. Zeffi

The sudden and remarkable popularity which the study of what is often erroneously termed "psychology" and the attempts which are being made to ignore all reference to the physical has not been without its effect upon the study of singing, and there seems to have sprung up a whole crop of psychological vocal methods, the cardinal principle of which is that "to think correctly, is to sing correctly."

That such a philosophy finds a ready reception is easily understood, for were this true, the whole knotty and difficult problem of voice production would thereby attain immediate solution.

Unfortunately, however, for the success of these methods, the foundation upon which they rest will upon investigation be found to be entirely imaginary, and crumbles beneath a thoughtful examination of the facts of voice production.

In the first place when a layman enters into the field of psychology, he encounters problems of the most intricate nature, the majority of which have so far not been solved in spite of the most painstaking investigation on the part of those who have given their whole lives to this study. About the most definite statement which can be derived from any of the foremost psychologists is that "as far as they have gone" certain things seem to be true, but they are only too well aware of the fact that a new discovery may render their conclusions obsolete and require the building of an entirely new structure. Since the collapse of the older theories based upon metaphysical psychology, which have given way before the advance of the newer physiological psychology, the whole study has been placed upon an entirely different footing, and while the progress made is now vastly slower, it is certainly surer. When, therefore, the vocal student encounters a method which is based upon the principle that to think correctly is to sing correctly, he would be well advised to spend a little time in seeking first to familiarize himself with a few elementary

principles of psychology which will make it very clear to him that the proposition is not quite as simple as it appears at first thought.

If we ask what voice is, or in fact any sound, we find that voice is air waves, or air set in motion. When the air waves cease, the tone ceases. This much at least should not admit of argument. Air has physical properties, and without air there is no sound. In order to create a tone, therefore, we have to set air into motion, and this can only be done by physical and therefore tangible means. Needless to say, there are many and various ways of making sounds, but all of them require the expenditure of physical energy, and up to the present time it has not been demonstrated that the action of the brain, which produces thought, is of such character as to produce sound.

When considering the human voice, we find that the energy necessary for the production of this combination of air waves comes from the muscles of the chest and abdomen, which by causing the breath to escape between the vocal cords sets them into motion. The air waves so originated are reinforced by being reflected and condensed in the cavities of the nose and mouth, the result being what we designate as voice.

But, argue the psychological voice producers, there must be back of this the thought before there can be any tone. This is doubtless true, but two thousand years ago it was said that "no man by taking thought can add one cubit to his stature," and the same is true today. A thought, if not brought to execution in the shape of physical activity, is incapable of developing any part of the body. Since, as has already been stated, voice is the result of physical activity, to endeavor to develop the vocal organ by "taking thought" is to attempt the impossible. The development of the voice can only be brought about by the actual use of the vocal muscles, and not until the thought of tone is

translated into the actual singing of the tone, are these muscles brought into play.

It has frequently been stated that too much attention to the physical mechanism of the voice may result in the pupil becoming so self-conscious of his tone production as to interfere with his singing. This argument will also be found not to bear investigation, for the parts of the mechanism which are subconsciously controlled cannot be affected by conscious thought and the part of the singing mechanism which is conscious cannot be trained other than by conscious thought.

When dealing with the teaching of singing it must be remembered that unlike the teaching of other branches of music which consist in the main in helping the pupil to acquire sufficient technical skill to manipulate an already perfected instrument, it is the task of the instructor to supply the pupil with knowledge which will enable him to proceed with the actual development of the instrument itself. Can it be argued that he who is actually ignorant of what takes place when a tone is produced would be likely to recognize the imperfections of technic which are hindering the singer from attaining his full development? It hardly seems possible that such a stand could be taken, yet the writer knows definitely that this attitude is not only very popular but extremely prevalent.

Perhaps the most fatal error into which those who seek a solution to the question of correct voice production fall, seems to be the failure to recognize that the tone sung is the result of a definite action of the vocal mechanism, and that it is only when this mechanism is prevented from attaining its normal functioning that the tone becomes adversely affected. A clear understanding of the character and action of this mechanism can hardly lead to anything but improved production, and arguments to the contrary will be found to be based upon faulty reasoning. To urge the vocal student to cultivate his imagination, and develop his emotional qualities for a better interpretation of songs, without first supplying him with the means whereby he can develop a reliable technic, is to serve him ill, for no matter how vivid an imagination the singer possess it fails to be of service if he lacks the ability to express his ideas through the medium of tones of good quality and an effective control of the dynamics of his voice.

Four Orchestral Appearances Here for Huberman

Bronislaw Huberman was scheduled to sail on the Olympic on October 25, arriving here early in November for his second American concert tour. With him will come Paul Frenkel, who was his accompanist last season. Mr. Huberman is scheduled for at least four orchestral appearances in New York this season.

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PART VIII: CONSONANT CHORDS: Placing the Fingers for the Double-Stop of the Perfect Fifth, with Exercises for Bowing.—Preparation of the Double-Stop of the Perfect Fifth.—The Major and the Minor Triad in Double-Stops.—The Broken Triad in various Keys, with Changes of Bowing.—DISSONANT CHORDS: The Diminished Triad, with Enharmonic Changes, in Single Tones and Double-Stops.

PART IX: The Diminished Triad continued.—The Augmented Triad in Single Tones and Double-Stops, with Exercises for Fingering and Bowing.

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PART XI: The Chord of the Diminished Seventh continued.—Uniform Shifting of Fingers on one String, with a Controlling Open String.—The same on two Strings.—Shifting of the Double-Stops of the Diminished Fifth, the Diminished Seventh, the Minor Third and the Major Sixth, with a Controlling Open String.—Exercises for Shifting Positions and Finger-Exercises employing different Combinations of Stops for the Chord of the Diminished Seventh.—Stretching of Fingers.

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PART XIV: DOUBLE STOPS.—Shifting of two Fingers on two Strings.—Intonation of the Double-Stops of the Sixth, the Fourth, the Third, the Second, the Diminished Seventh and the Tenth.—THE TRILL.—Daily Exercises in Octaves and Tenths.

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NEW YORK THURSDAY, NOVEMBER 2, 1922 No. 2221

After all, Chicago is not to open with Mary Garden in "L'Amore dei Tre Re," as the rumor had it last summer. That would have been almost as poor a choice as is "Tosca" to begin the Metropolitan season. At the Auditorium they saw the light and are to put on the kind of an opera and the kind of a cast that starts the season brilliantly—"Aida," with Raisa, Bourskaya (her debut), Formichi (his debut) and Crimi, with Maestro Polacco at the helm.

Fritz Reiner, the new Cincinnati Orchestra conductor, started what promises to be a distinctly brilliant career in that city with his first pair of concerts on Friday and Saturday last. For his first program there were the "Leonore No. 3," the fourth Brahms symphony, and two Wagner numbers, the prelude and "Liebestod" from "Tristan" and the prelude to "Die Meistersinger." An audience that crowded the big auditorium showed tremendous enthusiasm for the new leader, who seems to have a truly magnetic personality, and his men. Applause was abundant and there was recall after recall at the end. An extended account of the opening will appear in next week's issue of the MUSICAL COURIER.

We'll wager that Boston, after having had its little stir over what Isadora Duncan wore—or rather didn't wear—was very disappointed and disgusted when its own H. T. Parker told it the truth in its own staid Boston Transcript. Thus H. T. P.:

And now that calm has returned hereabout over Isadora, it is time to say that she and her entourage departed more than content with the storm that she rode in Boston. They had hoped for such a fuss in New York; they believed it was germinating when she was detained at Ellis Island; but our sophisticated and wary metropolis of the arts quite refused to take Miss Duncan as anything more than a dancer past her prime and all in the day's entertainment. As the entourage hoped, Boston provided the "sensation" and it was spread the country over. They had feared Isadora's future before an indifferent public. Now they count it assured. There is no moral.

Listening to the New York Symphony program last Sunday aroused thoughts within our breast—or wherever we think. The Saint-Saëns' "Carnival des Animaux" is a clever bit of musical fooling and it was worth while hearing as a work of that great master which has never been played here before; but its musical value as part of a serious program was nil. It occurred to us that, had a contemporaneous American composer submitted a manuscript of that nature, though as well made at the "Carnival" (and we have several men who could do it every bit as well), it would surely have been rejected as too trivial. Also it occurred to us how easy it would be for any gifted and intelligent composer today to write

a concerto for strings and piano in the four-square style of Vivaldi, which would be every bit as good and as interesting as the Vivaldi concerto that was played—very likely better. And yet, would any one consider today a new work in that style? Of course not—and quite rightly too. But is the concerto intrinsically any better or any more interesting because it was written a century and more ago? Again, of course not. Then why play Vivaldi at all, or any other of the not-particularly-inspired composers of that day?

A pleasant young gentleman came in to see us the other day. "I wish you'd say," said he, "that my name is not 'giggly,' as most Americans seem to think. It's 'jeel-ye,' with a slight accent on the first syllable. Everybody has been so kind to me since I came to the Metropolitan that I should like to have them know me by my right name." And after this they will, Mr. Gigli!

Valuable operatic novelties do not seem to be plentiful this year. Neither the Metropolitan nor the Chicago Opera have found anything of special prominence and the great home of Italian opera, La Scala, Milan, announces only two works, which also do not seem of particular importance. These are "Debora e Jael," by Ildebrando Pizzetti, and "Belfago," by Ottorino Respighi. The season, of which Arturo Toscanini will again be artistic director, will open December 2 with Verdi's "Falstaff."

It never rains, but—you know what it does! Chicago has been without American opera almost as much as all the other cities have been without American opera; but now it is to start off with two rival companies, one at the Studebaker and the other at the Playhouse. The former enterprise, calling itself the American Grand Opera Company of Chicago, will open on November 11 with Cadman's "Shanewis," the worth of which was proved several years ago at the Metropolitan. But, after all, what is fame? The New York Herald gave the name of the composer of "Shanewis" the other day—"John Cabinan!"

It is more than a coincidence, surely, that Mousorgsky's masterpiece, "Boris Godounoff," is suddenly enjoying an extraordinary popularity in the various countries of Europe, and especially in the Central European countries, where the work has not been heard through the years of the war, and very little before. The first German opera house to revive it was Stuttgart, under Fritz Busch. Breslau and Frankfurt followed suit, and now the opera is scheduled for performance in Dresden, Mannheim, Berlin, Aachen, Hamburg and various other places. In Brünn, Bohemia, too, the German Theater is bringing out a revival. Brussels will hear the work for the first time this year, and there will be Italian performances of it also. Both in Barcelona and Madrid the Russian opera heard for the first time last season has become a favorite, and in England it is on the repertory of whatever opera company has the floor. The fashion was started, however, at the Metropolitan in New York, one of the first opera houses outside of Russia to stage the work.

An interesting event in Paris was the "lecture upon the younger generation of contemporary American composers," delivered at the Ecole Normale de Musique on October 7 by Lazare Saminsky, the young Russian composer, who has been living in America for two years past. The lecture was illustrated by a program of American works performed by Tony Close, cellist; Mme. Jane Bathori, soprano; Marcel Chailley, violinist, and Robert Schmitz, pianist. This program included compositions by Walter Kramer, Louis Gruenberg, Frederic Jacobi, Richard Hammond, Carl Engel, Leo Sowerby, Deems Taylor, Marion Bauer, Alexander Steinert and Emerson Whithorne. Such an affair is a distinctly intelligent bit of propaganda for American music abroad. And it is greatly to the credit of Lazare Saminsky that he voluntarily and without recompense undertook the organization of the lecture recital as an act of gratefulness toward the country that took him in, gave him a welcome and published his works when circumstances drove him from his own country. It is in striking contrast to the attitude of certain foreigners who have been absolutely made in this country (they would be earning fifty dollars a year at home today) and who can find in American music only something to turn up their foreign noses at. There is a conspicuous example of this class right in the city of New York.

CLARK OF LOS ANGELES

There was a time when the feudal lord—Hugo von Rüberheim or Heinrich der Zollhalter, or some other such high-sounding and expressive titular baron—sat upon his hillside, safe behind posterns and moats, protected by his armed retainers, sallying forth from time to time to attack the helpless traveler or the dweller of the lowlands, and gathering in wealth and weal, voting death to all who opposed him.

Days of armed conflict; but between times there was leisure for rest, recreation and culture, and it became the custom for the court to have its musicians and musical organizations of various sorts and sizes—sometimes chamber music, sometimes opera, sometimes orchestra concerts. As time went on peace and order prevailed. There was a growth of cities. A certain cultured class grew up beside the lords and barons that had their culture if not their wealth. Court orchestras and operas were opened to the public, court pianists and violinists were permitted to tour, to appear before the people.

Then, with the increasing growth of democracy, subsidies were either taken over by the state, abandoned altogether, or assumed by wealthy patrons of the arts. Even in Europe, with its habits of culture, some hardship resulted. Orchestral subsidies failed and they became co-operative, dependent upon the sale of tickets for their support and income. Chamber music organizations continued at their own risk. Great artists, thrown entirely upon their own resources, spent most of their lives on foreign shores, new countries where greater wealth abounds than in the home-land.

America with its wealth and culture was the greatest beneficiary. But it was early evident that, in America more than in Europe, subsidies would be essential to the growth of any form of concerted art. The robber baron of old was replaced by the peaceful citizen, the merchant prince. And the selfish pleasures of the old-time court gave way to a feeling of public duty on the part of those greatly endowed with earthly goods. It was possible for the successful artist to travel across America profitably. But it was impossible for an orchestra or an opera to exist without generosity on the part of those able to afford it.

Yet for a long time the American symphony orchestra was just a symphony orchestra. It gave concerts in great halls in great cities for those able to go, and there was little thought either of its cultural or educational value to the country as a whole or to the people outside of the privileged set. It was a pleasure.

And American orchestras had, for the most part, a terrible struggle for mere existence. There were dozens, hundreds, of sporadic attempts at orchestra building. Insufficient subsidies, collected ten dollars, a hundred dollars, at a time by the faithful few who gave their time and energy to the work. The givers of large subsidies were few and far between. There were a few, however, and their names stand in a place of high honor in the academy of American immortals.

The name of W. A. Clark, Jr., of Los Angeles must stand prominently among them. By his generosity he has made the Los Angeles Philharmonic Orchestra possible, has made possible the giving of nearly a hundred programs in the past year, more than half of them in towns outside of Los Angeles.

Before Mr. Clark's time there were, indeed, orchestral concerts in Los Angeles. The names of Hamilton, Behymer, Tandler, Blanchard, and many individual players and donors who made personal sacrifice for the sake of the old orchestra must not be forgotten, nor must the extent of their achievement be underestimated. But in spite of the good work of all these the old orchestra had a bitter struggle for existence and the extent of its activities was limited. Mr. Clark has opened wide the doors. A musician himself, he knows full well the value of such concerts to the people of Southern California, and he is generously standing aside that others may have the pleasure of his creation. Instead of shutting up the orchestra in his castle walls, as the aristocrat of feudal days might have done, he marches it out across the countryside—and wins more battles than were ever won by the armed knights of old.

It is a notable and noble act, and one that should make us Americans hold up our heads in pride at the achievement of a native son.

NOTHING NEW UNDER THE SUN

Our exposure of the true source of the Caruso quotations in Marafioti's book, "Caruso's Method of Voice Production," has encouraged further comparison with existing methods and demonstrates the truth of the old adage that there is nothing new under the sun. A brief summary of Caruso's "seven principles" of singing has been made by Pierre V. R. Key in the Musical Digest, and is here used for convenience and brevity. It will be seen that much that is contained in it was previously pointed out by William A. C. Zerffi in articles which appeared in the MUSICAL COURIER in December (1920), July and November (1921), more than a year before the Marafioti book appeared. This is not only interesting as a matter of priority, but serves also to show that certain principles have been recognized by more than one master and may, therefore, be assumed to be based upon a solid foundation of fact. These principles follow:

1. Voice is speech and is produced by the mouth, not by the vocal cords, whose sound is transformed into vowels and consonants by a phonetic process taking place in the mouth.—Marafioti-Key.

Attempts have frequently been made to develop the singing voice from the speaking voice, and this would be an ideal method provided that correct habits of speech existed in the first place. This is, however, practically never the case, and unless the faulty habits are eradicated they are carried over into the singing voice, where they persist and actually develop together with the voice, and finally become so strong as to prevent normal singing. . . . Attempts to solve the question of registers have not taken into account the fact that the singing voice is produced in exactly the same manner as the speaking voice.—Zerffi.

2. The full extension of the natural range of the voice is produced only by using the minimum tension of the vocal cords and the minimum breath required for each tone.—Marafioti-Key.

The vibration of the vocal cords is induced by the passage of the breath between them, but the breath is not normally responsible for any change in the pitch of the tones produced. The truth of this can be easily demonstrated by the fact that it is possible to sing tones of varying pitch without increasing the amount of breath pressure.—Zerffi.

3. Breath is an indispensable factor in voice production, but it is not the essential power which develops the voice as it is taught today; singing develops breathing, not breathing singing.—Marafioti-Key.

The sole function of the breath as related to singing is to cause the vocal cords to vibrate. If the vocal organ is given its normal amount of freedom, comparatively little breath is needed even for forte tones, and the whole question of breathing can be relegated to a position of secondary importance.—Zerffi.

4. Resonance is the most important factor in voice production. To rely on resonance rather than on force is essential for producing a big and pleasing voice.

5. Speaking and singing are similar functions, produced by the same physiological mechanism; hence no correct singing can exist without a correctly produced speaking voice.—Marafioti-Key.

As has already been stated, song is amplified or enlarged speech, and it naturally follows that with this "enlargement" any correct habits of speech will appear in the singing voice in a greater degree. When the fact is taken into consideration that vocal study usually consists of a few half hour lessons weekly, and a few hours of practice, it will be readily understood that lasting and satisfactory results can only be expected from a system of instruction which is applicable to both song and speech.—Zerffi.

6. Speaking high or low, resonant, loud or soft, in any gradation of sentiment and shade of color lays the ground for singing in high or low pitch, loud, resonant or soft, in any musical color or expression.

7. There are no registers in the singing voice when it is correctly produced. According to natural laws, the voice is made up of only one register, which constitutes its entire range.—Marafioti-Key.

We are therefore justified in concluding that so-called "changes of register" are not the result of a normal action of the vocal mechanism, but are occasioned by incorrect methods of voice production. That they exist, however, is beyond question, but their elimination can always be effected providing correct methods are employed.—Zerffi.

Nothing teaches like endless repetition!

AMERICAN WORKS

The new City Symphony Orchestra has sent out an interesting notice, reproduced herewith:

Conductor Dirk Foch of the new City Symphony Orchestra states that there is still room in the season's programs for two or three American novelties. The City Symphony Orchestra will welcome co-operation from American composers.

Every serious work by a resident American composer will be carefully read with a view to performance. The City Symphony will not hold a contest or offer a prize for the best work, but will offer a hearing to as many good native compositions as possible. No definite rules have been laid down which would exclude any good musical work. The length of the composition, the number of instruments, whether large or small, will not disqualify any deserving composer. The only test will be the excellence of the music.

Overtures, symphonic poems, rhapsodies, dance forms, suites, in fact any type of serious music will be considered. If Mr. Foch discovers a new symphony which he considers to be worthy of a hearing, he will make a place for it.

There will be no specially appointed judges. Mr. Foch will personally select the works to be presented. A symphony or a work in any of the larger forms, if accepted, will be played at one of the regular pairs of concerts in

Carnegie and Town Halls. Lighter music will be offered at the popular Sunday afternoon concerts which will be held at the Manhattan Opera House, beginning November 19. Scores may be sent to Arthur J. Gaines, manager, the City Symphony Orchestra, 17 East Forty-second Street, New York City.

Let us hope that Mr. Foch—a Hollander, whose principal musical education and experience was in Germany and Scandinavia—will have more understanding for and be more sympathetic to American works than a certain other conductor in New York, who can find nothing good in works of American composers but is able to discover beauties that are hidden from most of us in undistinguished and mediocre foreign writers who happen to be personal friends. The spirit of this notice is excellent and one can be thankful to those who are directing the policy of the new opera for their good intentions.

AMERICAN OPERAS

The following list of American operas has been compiled by Eleanor Everest Freer of the Music in Our Language Foundation:

Joseph Carl Breil....."The Legend"
J. Lewis Browne....."La Corsicana"
Simon Buchhalter....."A Lover's Knot"
S. Buchartoff....."Sakakra"
Charles W. Cadman,
"Shanewis," "A Witch of Salem," "The Woman of
Samaria," and others.
Gerard Carbonara....."Armand"
Ernest T. Carter....."The White Bird"
Henry Lincoln Case.....MS. (name not known)
Geo. W. Chadwick....."Judith," "Love's Sacrifice," etc.
Louise Adolphe Coerne....."Zenobia"
Frederick S. Converse,
"Pipe of Desire," "The Sacrifice," "Sinbad the Sailor,"
"The Immigrants"
Walter Damrosch,
"Cyrano," "The Dove of Peace," "The Scarlet Letter"
Francesco de Leone....."Alglala"
James P. Dunn....."The Galleon"
Blair Fairchild....."Lady Dragonfly"
Eleanor Everest Freer....."Legend of the Piper"
Herbert F. Gilbert....."Fantasy in Delft"
Louis Gruenberg.....MS. "The Dumb Wife"
Henry K. Hadley....."Azora," "Bianca," "Cleopatra's Night"
Victor Herbert....."Madeleine," "Natoma," etc.
M. Harling.....(name not known)
John Adam Hugo....."The Temple Dancer"
T. S. Hyde.....MS. (name not known)
Jules Jordan....."Rip Van Winkle"
Reginald de Koven,
"Rip Van Winkle," "Canterbury Pilgrims"
Walter St. Clare Knodle....."Belshazzar"
Charles Henry Loeffler.....MS. (name not known)
Clarence Loomis....."Yolanda of Cyprus"
Harvey Worthington Loomis....."The Traitor Mandolin," etc.
Ralph Lyford....."Castle Agrabazant"
Edward Marston,
"A Lover's Tale," "The Feathered Robe," "Sangraal,"
"The Smelting Pot," "Chrysalis," "Werewolf,"
"Rip Van Winkle" and "A Cycle of Life"
(operas), etc.
Wm. J. McCoy....."Egypt," etc.
Albert Mildenberg....."Angele"
Carlo Minetti....."Edane the Fair"
Arthur Nevin....."Daughter of the Forest," "Poia"
N. Clifford Page....."Villiers," etc.
John K. Paine....."Azra"
Horatio Parker....."Fairylund," "Mona," etc.
Frank Patterson....."The Echo"
John Powell.....MS. (name not known)
Charles Ruggles....."The Sunken Bell"
Henry Schoenfeld....."Atala"
Davenport Kerrison....."Last of the Aztecs"
Theodore Stearns....."The Snow Bird," "Co-o-za"
Humphrey J. Stewart....."King Hal"
Edward C. Potter....."Ishtar"

WHAT JAZZ IS

An answer to this question is found in part in the following letter:

To The Musical Courier:

In reply to yours of August 29, I wish to say that our Local 218 did not put a ban on "jazz." A resolution was passed that musicians playing professional engagements would refrain from making any unnecessary motions or noises not represented in their music. The main idea of this was to discourage monkey-shines and freakish actions on the part of musicians.

Fraternally yours,
(Signed) MUSICIANS' PROTECTIVE UNION,
A. F. M., Local 218.

Asheville, N. C., September 15, 1922.

In other words, "jazz" is not "unnecessary motions or noises, monkey-shines and freakish actions" but those are the objectionable features of it.

That is the exact truth and well to be remembered. So long as the players stick to the printed music and act like self-respecting musicians "jazz" will be good—and harmless.

THAT LICENSE PLAN

Yeatman Griffiths, one of the world's busiest voice teachers, dropped in to pay his autumn call on the MUSICAL COURIER the other afternoon. "What," we queried as we grasped his hand, "do you think of this idea of licensing music teachers?" Mr. Griffiths glanced around. "I can't tell you here," said he. "There are ladies about!"

"NOISE MAKERS"

Natalie Curtis contributes an article to a recent issue of The Freeman describing the experiments of the Italian "noise" futurists, Russolo and Marinetti, with their howlers, screamers, scratchers, scrapers, squeakers, smackers, slappers, poppers, groaners, croakers, and so on and so forth, and concludes that this futurism is a violent reaction against what they call the mausoleums of Italian art traditions. "Modernity is to them exciting, stimulating, novel. Speed, in a land where there is none, becomes to them a goddess."

That may be true, but when the author concludes therefrom that all art must necessarily be reactionary, it is difficult to follow her. When she puts forth the thought that the arts in America are still "incongruously tame and sweet" because "we are so dominated by machinery in America that our natural reaction is toward the personal and sentimental in art"—it is impossible to agree with her. According to that view, art would express not what we are but just the opposite of what we are. Yet it is pretty clear that the use of noises, nature's sounds, in music, have always been the result of a feeling on the part of the composer that such sounds are impressive. If composers imitate the songs of birds, the rustling of leaves, forest sounds, the storm, the ocean, wind, and the like, it is because they were so deeply impressed with those sounds that they desired to immortalize them in their art.

It may be perfectly true that these particular futurists who have invented the noise-makers were impelled thereto by a reaction against the traditions of their country, but reaction against tradition, and reaction against the things of our own time, of our own life and environment, are two very different and disassociate things. These noise-makers, however ridiculous they may be, are certainly an expression of the increasing noisiness of our time. And although the American composer probably has a great deal too much sense and poise to do anything so foolish as to follow in their footsteps, he will certainly do well to endeavor to express his own time and his own country. If he needs noise to do it, well and good—though why he should is not clear.

But is it quite certain that we, any of us, know of what the true inwardness of American life consists? Is it not just possible that we are "tame and sweet?" Europeans find us so. Our energy they call haste and nervousness, and they find that we are entirely lacking of any real depth of feeling. We are "easy." We do not kill and fight and brawl and make passionate love and weep in public. Our men do not hug and kiss each other when they meet. We do not raise a riot and break store windows when prices are raised. We do not howl and make a scene in a restaurant when the waiter is inefficient or the food inferior. We are as cold as fish—so says Europe.

Compared with Europe, that we have that kind of softness cannot be doubted. Would any other country in the world have gone into the late war to make the world "safe for democracy" without any expectation of personal gain? Would any other country have helped the suffering people of all Europe as we have done? Would any other country have gone to Cuba, given it its freedom, and then made it really free? Not any European country, that is sure—when they "free" a colony they put a chain on its neck.

America is not passionate but it is sentimental. It is also idealistic. It likes the "home songs" and "heart songs" best. "Sloppy stuff" gets by with the crowd better than anything else in literature and music, and in the movies. It is very doubtful if the "freedom," "nobility," "national greatness" sort of thing really appeals very deeply to the majority of Americans in times of peace. We are not much given to the "Deutschland Ueber Alles" sort of sentiment in everyday life. "Carry Me Back to Ol' Virginny," or "The Songs that Mother Used to Sing," get to the hearts of the people a great deal quicker than the heroic.

Yet none of us would care to sit down and say "American music must be this or that." Personally, as we have said before, we believe American music must be built up from the foundation of earlier successful American music. We believe that music is absolutely and irrevocably bound up within the laws of evolution, and the American composer who does not know or does not like the sort of things our fathers like very greatly, will not be likely to write any real American music.

As for reaction, we can agree with Natalie Curtis to the extent that, when a man has been out hustling all day he certainly likes his home and fireside at the end of it. And that is the real man: what he likes.

VARIATIONETTES

By the Editor-in-Chief

Some American angles of thought in artistic matters are beyond the comprehension of at least one naive onlooker. Boston did not permit Isadora Duncan to appear there recently, but it allows full sway to performances like Ziegfeld's "Follies" wherein practically nude women exhibit themselves in terpsichorean and pantomimic (not to say pornographic) display. Anyone who sees anything suggestive in the matronly Isadora and her decorous dancing must have a flaming imagination. Boston's heritage of puritanism is like intermittent fever, uncertain and likely to break out at the most unexpected moments.

Herman Spielter is the author of the attached musical mosaic, received by this column:

THE MUSICIANS' A. B. C.

Abt, Ansgore, Agostini,
Aubert, d'Albert, and Albini,
Bruckner, Blumner, Brahms, Bach, Bendel,
Bartmuss, Brassini, Bizet, Brendel,
Bohmer, Becker, Boccherini,
Czerny, Chopin, Cherubini,
Dussek, Diabelli, Deller,
Esipoff, Erk, Elner, Eller,
Flotow, Flesch, Fall, Fétis, Franz,
Grieg, Genée, Grell, Godard, Ganz,
Humperdinck, Horn, Holstein, Hahn,
Jensen, Jungmann, Juttner, Jahn,
Jadassohn, Joseffy, Jenner,
Kullak, Kniese, Klein, Kalkbrenner,
Liszt, Lewalter, Liliencron,
Marschner, Mahler, Mendelssohn,
Marse, MacDowell, Mayerhoff,
Nessler, Otto, Petschnikoff,
Pressel, Pruffer, Popper, Paur,
Reinecke, Raff, Reisenauer,
Reznicek, Rust, Rehburg, Reger,
Spielter, Sitt, Scarlatti, Schläger,
Schumann, Schubert, Sousa, Stern,
Taubert, Thalberg, Tappert, Thern,
Urban, Umlauf, Uhl, Uttini,
Unger, Uhlig, Ugolini,
Volkman, Vollhardt, Vogeleis,
Wagner, Weber, Weinlig, Weiss,
Zelter, Zöllner. So you see,
The Musicians' A. B. C.

Amplifying her "Moonshine" suggestion of last week, crisp Ada Crisp follows up with the further plan to make the national hymn of the Prohibition agents, "Oft In the Still-y Night."

Sol Marcossion, the Cleveland violinist and teacher, sends his check for \$5 to our business office and writes: "I believe this to be about my thirtieth-yearly subscription to the MUSICAL COURIER. Many happy returns." We hope so, too. MUSICAL COURIER reading seems to have kept Mr. Marcossion young and it must have helped his business for recently he ran the summer violin department of the Chautauqua Institution, gave a series of recitals there, and played concertos with the visiting orchestras; now he is teaching at the Marcossion Music School in Cleveland, preparing programs for his annual Southern tour, and rehearsing his Philharmonic Quartet for its twenty-sixth season of concerts in its home town and elsewhere.

Here is an American composer who speaks out his mind freely and has the courage to put his name at the bottom of his say:

Allendale, N. J., October 27, 1922.

My Dear Editor:

Permit me to ask your forgiveness for encroaching on your valuable time, but having followed your friendly attitude toward the American composer I am tempted to carry my complaint to you.

I am an American and, unfortunately, a composer and, like many, am unable to finance myself in this field. I believe in my work—as do others—and my works have been played and sung successfully.

I have visited, I believe, every publisher of music in New York City; some have kept my manuscripts a week, others three, and two concerns have held on to them for two months; all of them, however, returning the work with no comment.

I am more than willing to do my share in peddling my wares, but it seems to me that there is a bit of injustice somewhere. In the first place, I think a publisher might be fair enough to at least make some comment when manuscripts are returned, and I think that some one of ability and the proper authority should be accessible to give advice to composers who are having difficulties in having their works accepted and such advice would be gladly paid for.

After reviewing the newer publications of the various concerns in New York, it seems to me that the poor American composer must either take a back seat or rise in protest to an unfair condition patriotically as well as musically.

Thanking you for your kindness in reading this—and with more power to you in boosting America First for Americans—musically and otherwise, I am

Most respectfully,

FRANK CAMPBELL-WATSON.

M. B. H., frantically eager to know, called us on the 'phone at midnight to inquire whether the "Fascisti" are anything like the "Pagliacci."

Col. Harvey, evidently joking, declared that women have no souls, and at once correspondents pour into newspaper offices the lists of women who possess the article. We have received six such collections of names, all of them women well known in concert and opera. First of all we would ask how the senders expect to prove their point, secondly, whether souls among women are confined only to those on the stage, and thirdly, what has become of the far famed American sense of humor?

Another observation about our people is made by Frederick Wile, the celebrated journalist, who has just completed a swing around the land and tells us that there is practically no interest in politics among the general public. That is a hopeful sign, and the culturists, musical and otherwise, should cheer up. Of course sport and making money still rule as the leading ideas.

Once there was a scientist in America, a man named Agassiz, who said: "I am too busy to make money." He came from Boston. Nevertheless Boston's most famous citizen was John L. Sullivan, the Old Master of fisticuffs.

Rockefeller protests against the twelve hour day, and so does the Victrola.

W. J. Henderson gives a refreshing definition of a music critic when he condemns the public glorification of orchestral conductors, and states modestly:

It is not the purpose of the peripatetic philosopher who conducts this department of The New York Herald to occupy the sunsets of the declining year with scoldings about conductor adoration. It will be recalled that Socrates made a public nuisance of himself by convicting every one else of ignorance. It did not help him at all to profess ignorance himself. He declared that while he could prove that all other men knew nothing he could not teach them anything, because he also knew nothing. His only superiority lay in the fact that he knew that he knew nothing, while the rest of them thought they knew it all.

The recent auction sale disclosed to palpitant purchasers that Geraldine Farrar's boots are 4½ E, the World of October 29 promptly distributes the information broadcast, and the MUSICAL COURIER passes it on herewith.

And while in this vein, let us record that Deems Taylor considers that chamber music is good for the country, and remarks logically: "If Main Street listens to chamber music long enough it may sicken of home and mother songs."

Having printed in this place Carl Lachmund's comments on the Walter Damrosch article in the Ladies' Home Journal, it is only poetic justice that we display here, too, Walter Damrosch's answer to Mr. Lachmund's assertions:

In his strictures on my reminiscences of Liszt in 1882 I think that Carl Lachmund makes out, unintentionally, a rather good case for me. He acknowledges that there were at least four so-called pupils who were not worthy to receive the instructions of the Meister. Personally I think there were a great many more, but that is a matter of opinion.

I do not know who the young woman was who claims to have been present when I first called on Liszt. The facts in the first chapter of my memoirs are exactly as stated. Liszt was alone in the room and I therefore could not have heard any woman play or say afterward that she had played "like a goddess." There was a dreadful woman pianist called Lena Schmalhausen who evidently belonged to the obnoxious crowd I refer to and who played at the class the following afternoon, and so horribly that, after Liszt had interrupted her twice and sat down himself to play divinely a certain phrase in a Beethoven sonata as it should be played he finally turned from her and said with a deep sigh, "Now sit down and make a fool of yourself again."

Mr. Lachmund wonders why I did not stay in Weimar long enough to play for Liszt. The reason was very simple—I was no pianist. I had practiced piano until my seventeenth year and then because of a strain in the third finger of my right hand, gave it up, and while I played piano fairly well, I never made any claims to a professional status. I certainly never played a Hummel concerto with orchestra as Mr. Lachmund imagines, and therefore could hardly have given the pupils of Liszt an "object lesson" as Mr. Lachmund kindly suggests.

I have admired Rosenthal, Sauer, Reisenauer, Siloti, Friedheim and other Liszt pupils for many years, but as

none of these gentlemen played or were present at the one class which I attended, they could not have been included in the estimate of the crowd of "cormorants and sycophants" who were thus characterized to me by Fraulein von Scharn. This lady, by the by, has been a close and ever devoted friend of Liszt since 1857.

Mr. Lachmund not only acknowledges the incident of which von Bülow told me, but amplifies it from his own memoirs as he seems to have been present on the occasion. I gave the story exactly as von Bülow told it to me. I do not for a minute claim, nor do I suppose did von Bülow, that in cleaning out Liszt's rooms of the unsavory crowd, he had literally taken each individual faker by the shoulders and pushed him over the threshold. Mr. Lachmund relates that "on the day von Bülow gave a lesson for the Master who was ill he had told two of these women 'You should be swept out of the room, not with a broom, but with its handle.' One would not come back, but Liszt himself called and told her to return." I think that Mr. Lachmund's anecdote simply proves von Bülow's claim that "he had once cleaned out Liszt's room and begged this unsavory crowd never to return. Liszt had thanked him, but next morning they were all back again."

Those excellent musicians, Otto Lessman, Carl Klindworth and Walter Bache, were not, as Mr. Lachmund implies, pupils of Liszt during the period I refer to. They belonged to a much earlier era, although they kept up their friendship and adoration for Liszt and often visited him in Weimar.

I do not know why Mr. Lachmund objects to my appreciation of Lilli Lehmann and that I once received a valuable hint from her in the difficult art of accompanying singers. I am not at all ashamed of it. At twenty-three years of age one can still learn a lot, and Lilli Lehmann's hint to watch the singers' lips while conducting for them proved of real value to me.

I have never heard Mr. Lachmund play, and assume that he belonged to those of whom he says, "Then there were good pianists who received sincere praise from the master, but who, because of their retiring and supersensitive natures, did not aspire to brave the footlights." I am sure that he got a great deal of inspiration out of contact with Liszt during those days in Weimar, and that the many years that have intervened have woven such a halo of romance around that period that he prefers to ignore the darker side.

I believe that the impressions as given to me by von Bülow, Fraulein von Scharn and many others—whose relations with Liszt dated from a period before Mr. Lachmund or I were born and whose love for Liszt lasted through the years—were correct.

Mr. Lachmund thinks that if I had chosen to stay with Liszt in Weimar I would have become "a good disciple for the Wagner-Liszt cause in the new world." This is somewhat amusing, as whatever approval centres around my musical doings during the last thirty-eight years in America is connected rather closely with the names of Liszt and Wagner and the continuous production of their works in this country.

WALTER DAMROSCH.

New York, October 23, 1922.

Someone wishes to know whether the text of Al Jolson's song about rain and violets is new, and the historian of this paper furnishes the information that in May, 1901, Harper's Magazine published the following lines, by Robert Foreman, of Dalton, Ga.:

It is not raining rain to me,
It's raining daffodils;
In every dimpled drop I see
Wild flowers on the hills.

The clouds of gray engulf the sky
And overwhelm the town;
It is not raining rain to me,
It's raining roses down.

It is not raining rain to me,
But fields of clover bloom,
Where any buccaneering bee
Can find a bed and room.

A health unto the happy,
A fig for him who frets,
It is not raining rain to me,
It's raining violets.

Verlaine took the pessimistic view when he wrote his "It is raining in my heart as it rains in the street." In a recent volume of "Contemporary Verse," Amory Hare had a poem beginning:

My face is wet with the rain
But my heart is warm to the core.

Licenses for teachers? Oftentimes one thinks that the pupils ought to be licensed.

Philip Hale writes a great column in the Boston Herald, called "Notes and Lines." Not long ago he this in it:

These Russian and Polish singers, fiddlers, pianists, have a great advantage by their sonorous, mouth-filling, or unpardonable names over the English and American virtuosos

"of pith,
Sixteen call'd Thomson, and nineteen named Smith."

Last Friday night Mme. Slobodskaja by her song rent the air in Symphony Hall. Mme. Anah Doob-Kopetsky will sing in New York, having studied with Mr. Potpeschnigg. Miss Ossowska and Mr. Chivdarim, singing in the Ukrainian chorus, were married last Sunday. Theodore Komisarjevsky, conductor, is in New York.

Not without reason did Miss Ethel Leggins, pianist, change her name to Leginska.

Would Americans listen gladly to the music of Rimsky-Korsakov if it had been written by Napier L. Jones? Would Mr. Moiseiwitsch draw hearers if his name were Benno Moses?

Why not? Don't Americans listen to John

Powell, Lucy Gates, Joseph Rosenblatt and Sophie Braslau?

Oblivious, evidently, of the Vesuvius of hate which will pour upon his head, the undersigned gentleman sends a letter that is presented herewith without criticism or comment—we are anxious to escape the torrent of lava:

174 West 76th Street,
New York, N. Y., October 13, 1922.

My dear Editor:

The writer has been a constant reader of your worthy paper for some years and must say that on the whole your editorials have been characterized by intelligence and freedom from prejudice, but the following, which I quote from your issue of October 5, constrains me to make these remarks:

"It is worthy of remarking that within the last few weeks New York has seen three different Carmens, Alice Gentle, Marguerita Sylva and Dorothy Jardon, to name them in order in which they appeared, all Americans and all first class." They may be all American, but first class (?), well hardly. Neither Mmes. Sylva nor Jardon possess more than mediocre vocal equipment, and the latter not even a serviceable technic. Miss Gentle has a fine natural voice but a very faulty production.

You also add, "In this connection it is also extremely satisfactory to know that whereas Mr. Gatti has only two Italian tenors, Gigli and Martinelli for first roles next season, he has no less than six American tenors for leading parts, Mario Chamlee, Rafaelo Diaz, Orville Harrold, Edward Johnson, Morgan Kingston and George Meader." Don't you think that you have used the term "American" inadvisedly in so calling all of the fine singers? Mr. Kingston is a Welshman by birth and Mr. Johnson a Canadian, whose initial success was won in Italy under an Italianized version of his own cognomen, and Mr. Diaz of Spanish extraction. This leaves Messrs. Chamlee, Harrold and Meader, unquestionably Americans, but why did Mr. Chamlee, whose voice in my humble opinion is the finest of the younger generation and more closely approximates that of Caruso than any of his so-called successors, deem it necessary to adopt the Italian "Mario" for the American "Archer." It seems possible that he could have won equal recognition and distinction by the retention of the latter. Of Mr. Harrold and Mr. Meader, only the former sings leading roles.

Therefore your closing remarks "the day of the American in opera is surely coming, in fact a good part of the day is already here" seems premature and unwarrantably optimistic, and I am forced to agree with Mme. Cisneros who stated in her recent article that it is solely up to the American people themselves to decide whether or not the American singer will become supreme in opera, and judging from the way in which they deserted their pioneer, namely Mme. Farrar, for a distinctly inferior

foreign importation whose vocal gifts are paltry, even admitting Mme. Farrar's present poor vocal condition, the day seems far off indeed, and with the lack of generally intelligent criticism on the part of our newspapers, and while Mr. Gatti or any similar foreign gentleman is the impresario, and the chief conductors are foreign, you will never see it, and I think that anyone with a grain of common sense will agree that there is more truth than poetry in what I say.

To prevent any argument that we have not American singers of equal skill, permit me to say that I am going to hear one of them tonight, Lucy Gates by name, the possessor of a lovelier voice than any of the present Metropolitan stars and of equal personal charm, but unfortunate in that she was born in this country of American parents. Surely they cannot accuse Miss Gates of lacking in experience or routine, because heaven knows she has been obliged to get it abroad and with third rate opera troupes in this country. I am only taking Miss Gates as an example; I could name many more, at least sufficiently skilled in voice and routine to have replaced some of the wretched foreign importations that Mr. Gatti has seen fit to engage in preference to Americans. Patrons of the Metropolitan will remember Mme. Besanzoni, and Messrs. Pertile and Montasanto, probably the most glaring examples of his apparent not infallible judgment.

However, this is not a brief against Mr. Gatti and foreign singers. I have the greatest admiration for the art of his very lovely voiced wife, Mme. Alda and for many of the present foreign contingent at the Metropolitan, and I do not suggest their replacement, but when new singers are to be engaged I think that Americans should be considered first, and it would surprise Mr. Gatti how many worthy Americans he could find if he only took the trouble to be fair. Criticism of this condition, however, is futile and it is distinctly up to the American people themselves, whether or not the American singer is to take his rightful place in America's finest opera house, but I am hardly optimistic enough to predict that the day is at hand.

Very truly yours,

HARRY S. FAY.

Opera is casting its shadows before it, as the lyric ladies and gentlemen hurry out to do concert stunts before the season of Verdi, Puccini and Wagner opens at the Metropolitan.

Jeritza is said to do a very proper and decorous Salome. Give us, then, someone who will do a wild and wicked Elsa.

Nilly—"Do you like the Welte-Mignon?"
Willy—"I prefer a file Mignon."

LEONARD LIEBLING.

PHILADELPHIA ENJOYS

LECTURE BY STOKOWSKI AND FINE ORCHESTRA CONCERTS

Other Items of Interest

Philadelphia, Pa., October 29.—Dr. Leopold Stokowski gave an interesting and instructive lecture on "The Science of Tone," Tuesday afternoon, October 24, in the foyer of the Academy of Music. He spoke of "vibrations," the acoustics of rooms, and of various instruments and their functions. He also announced that he intended giving a series of eight lectures, next year, on periods of music, from the sixteenth century down to the present time.

NEW YORK SYMPHONY CONCERT

The New York Symphony Orchestra, Walter Damrosch conducting, drew a large audience to its first concert of the season in Philadelphia, Thursday evening, October 26. The program opened with the second symphony in D by Brahms. This was followed by the Bach concerto for two violins, with Paul Kochanski and Albert Spalding as the soloists. Each showed his admirable artistry to the full. The audience manifested great enthusiasm. "Le Carnaval des Animaux," Saint-Saëns, came next, and proved most diverting. Mr. Damrosch relinquished the baton to René Pollain, one of the viola players, and took his place at one of the pianos, with his talented nephew, Leopold Damrosch Mannes, at the other. Their pianistic ability was clearly demonstrated throughout the impersonations of the various animals. The program closed with the brilliant first Hungarian rhapsody of Liszt.

THE CHORAL ART SOCIETY HEARD.

The Choral Art Society, composed of eighty of Philadelphia's best soloists, under the direction of Mr. Matthews (noted composer, and organist of St. Luke's Church) gave its first concert of the season last night, October 28, at the gymnasium of the University of Pennsylvania.

MUSIC INCLUDED IN CURRICULUM OF NIGHT SCHOOL.

It seems worthy of mention that the Northeast High School of Philadelphia in its night school courses, has included music as one subject, for which the students will receive regular counts. Appreciation of music, and sight reading are included in this course.

SPECIAL MUSICAL SERVICE AT SAINT JAMES' CHURCH

Unusually fine musical services are being held at Saint James' Church each Sunday afternoon at four o'clock. The service this afternoon, October 29, will include the "Magnificat in G," Cruikshank; "Bless the Lord," Ippolitoff Ivanoff, and "Great is Jehovah," Schubert. Following these numbers by the choir, Wesley Sears will give a short organ recital of the following: toccata in D, Mailly; "Pastorale," Guilman, and prelude in C sharp minor, Rachmaninoff.

PHILADELPHIA ORCHESTRA GIVES VARIED PROGRAM

For the fourth pair of concerts this season the Philadelphia Orchestra, under Leopold Stokowski, gave a varied program, (October 27 and 28). The "Rosamunde" overture by Schubert came first, with its lilting melody. This was followed by the second symphony in C major by Schumann. The next number was the impressive funeral march from "Die Götterdämmerung," played in memory of Charles A. Braun, who was for many years a member of the board of directors of the orchestra. Hans Kindler, the cellist,

appeared as soloist in Ernest Bloch's "Schelomo." Mr. Kindler, who formerly was first cellist of the Philadelphia Orchestra, is a great favorite here, as evidenced by the number of times he was recalled. The last two numbers were the entracte from "Khowantchnia," Moussorgsky, and the "Feuerwerk" of Stravinsky. M. M. C.

Alda Scores With "The Phantom Legions"

On October 24, Frances Alda and Charles Hackett opened the series of concerts in Worcester, Mass. Her singing of the new Armistice Day Song, "The Phantom Legions," was one of the principal features of these concerts. The composer, Ward-Stephens, was accompanist for the song. So tremendous was the enthusiasm that both composer and artist had to respond to numerous recalls.

"The Phantom Legions" has just been published by Chappell-Harms, and already it is being programmed at many of the important fall concerts. The following is a copy of a letter from Mme. Alda:

October 18, 1922.

Chappell-Harms, Inc.

Gentlemen:

Permit me to thank you for the song, "The Phantom Legions," which I consider a splendid song. I have arranged immediately to use it on all my future programs and will sing it for the first time at Worcester, Mass., on the 24th of this month.

Yours very truly,

(Signed) FRANCES ALDA.

The following communication was sent from Worcester, Mass.:

Frances Alda and Charles Hackett opened the Steinert series of concerts in Worcester, Mass., October 24, and had notable successes. Mme. Alda's singing of "The Phantom Legions," by Ward-Stephens, received an ovation, and the composer, who was there and played it for Mme. Alda, was obliged to make a speech. "Christ in Flanders" was probably the most successful concert song of its time, and "The Phantom Legions" by the same composer, promises to eclipse it in popularity. It is a bigger song with a martial climax at the end that brings the audience to its feet.

Mme. Alda, in speaking of her program, remarked that she considered "The Phantom Legions" a "song with a thrill" and had put it on all of her programs for the season. Worcester is proud to have given this wonderful song its initial performance. Y.

Mrs. Frederick Snyder Reopens Studio

Mrs. Frederick Snyder has just returned from her home in St. Paul, where she spent the summer at her country place, The Cross Roads. She has opened her studio which has been closed since last June, and practically every available hour is taken. She not only has a large class of students who are beginning a musical education, but also at least a dozen singers who are actively before the public and who are having from three to six lessons a week. In her class are also some very well known operatic stars, who are loud in their praise of the constructive work Mrs. Snyder is accomplishing with them, especially impressing forcibly the necessity of correct breath control as the fundamental of all good singing.

Her studio, at 2025 Broadway, has been enlarged and handsomely redecorated, forming an ideal background for the numerous social functions which Mrs. Snyder gives during the winter season.

Flonzaley Quartet Due Today

Sailing October 25 on the S. S. Olympic, the Flonzaley Quartet is due to arrive in New York today, November 2. After the quartet's annual London concert, October 23,

the following report of the London Times critic was cabled to this country: "When the art of quartet playing has reached the height attained by the Flonzaley Quartet, one wonders whether it can go farther. There is little to be gained by flinging about complimentary adjectives."

The London critic is not alone in his belief that the art of the Flonzaley Quartet speaks for itself without the need of heady superlatives. Little by little throughout all the countries where the quartet plays, it has been accepted as a self-evident fact, and the Flonzaley Quartet has become its own most brilliant and conclusive adjective. This season the quartet will be heard in a tour covering the entire country from coast to coast, appearing in California in April.

Bonnet Returning to Eastman School

Plans are being made at the Eastman School of Music in Rochester for the coming of Joseph Bonnet, the distinguished French organist, on January 1, 1923. M. Bonnet returns to conduct the master classes for organ students which he inaugurated at the Eastman School last year. These classes are to be conducted in Kilbourn Hall, the small audience chamber of the school, in which is installed a four manual, ninety-four stop organ, built by the Skinner Company; this instrument, for the plans of which M. Bonnet acted as one adviser, is pronounced both by the builders and by organ experts who have heard and examined it to be one of the most successful products of modern organ engineering skill.

M. Bonnet was to have used this organ last season, but delay in completion of the great instrument prevented this. These classes are open both to playing students and listeners, to the latter of whom the excellent acoustics and the amphitheater seating plan of Kilbourn Hall afford complete convenience for hearing and seeing the conduct of the lessons.

M. Bonnet returned immediately to Paris on leaving the Eastman School in the spring and has been busily engaged in recital work in France, Spain, Switzerland and Italy. Demands for his recitals exceed his time and capacity to meet them. He plans this year to devote himself almost exclusively to teaching during his term at the Eastman School, deferring his American recitals until the close of his duties at the school.

Schumann Heink Presented With Cameo From Legion

During her recent concert in Akron, Ohio, for the benefit of the American Legion, Mme. Schumann Heink was surprised by being presented with a beautiful cameo, set in pearls, on behalf of the Legion there. The presentation was made by Wendell Wilkie, the commander of Summit Post No. 19. Astounded, the singer almost lost her stage presence. She stammered a few moments and then broke out with: "Ach, it is all wrong so. It is not good. This is where the money goes." The crowd broke into continued applause, before the concert was allowed to proceed to a triumphant close.

Fabiani in Havana

Aurelio Fabiani left New York last week for Chicago in order to arrange a recital in the Windy City for Ella Kolar, dramatic soprano. On Sunday evening he was scheduled to leave for Havana, where he will make the final arrangements for the season of opera there, beginning December 5, in which he is interested. The repertory of the company includes twenty operas and among the principals will be Elderskin, Freeman, Kolar, Parnell, Palmieri, De Goya, Jannuzzi, Zerola, Pilzer, Yago and Palazzi. Mr. Fabiani will return to New York about November 10.

Hinshaw's "Cosi fan Tutte" to Open

William Wade Hinshaw's "Cosi Fan Tutte" Company, just organized, will make its first appearance at the Palace Theater, White Plains, Saturday evening, November 4. A delegation of friends of Mr. Hinshaw and of the members of the company will go up from New York to hear them. The company is headed by Irene Williams, soprano, and the other members of the cast are: Philine Falco, soprano; Lillian Palmer, soprano; Judson House, tenor; Leo de Hierapolis, baritone; Pierre Remington, basso, and Stuart Ross, pianist and musical director.

A Krebs Work for Armistice Day

S. Walter Krebs, composer of "America We Live for Thee," calls the attention of organists and choirmasters to the appropriateness of this work for Armistice Day. It is to be had as solo, quartet or chorus. Not long ago it was sung at Grace M. E. Church, West 104th street, New York, at which time his "A Song of Tomorrow" was sung by Mr. Peters. At the same time the text of both songs, as well as the original cover-design by Mr. Krebs, were printed on the church program.

Gigli, De Luca and Keener Open Biltmore Musicales

The first Biltmore musicale of this season will take place Friday morning, November 3, in the grand ballroom of the Hotel Biltmore. The artists appearing on this occasion will be Beniamino Gigli, tenor; Giuseppe De Luca, baritone, and Suzanne Keener, coloratura soprano, all of the Metropolitan Opera Company.

Larsen's Varied Program

Rudolph Larsen, at his Town Hall recital, on November 3, will play variations by Tartini-Kreisler, "Lithanishes Lied" by Chopin-Auer, concerto in D minor by Bruch, a group of smaller things and a brilliant group including the scherzo tarantelle of Wieniawski and Hungarian Dances of Brahms.

Van Gordon Finishing Concerts

Cyrena Van Gordon's last appearance in concert this fall will be at Springfield, Ohio, on November 3, when she will complete a series of nineteen concerts before the beginning of her season with the Chicago Opera.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

TEACHING APPRECIATION FOR MUSICAL VALUE

What the Present Courses of Study Are Accomplishing and the Hope for the Future

It is interesting to follow the changes which have taken place in the last ten years in the study of music appreciation in the public schools. The question naturally arises: What is it all about? Do we hope to accomplish the goal for which we set out, or are we satisfied to content ourselves with the crumbs from the loaf of desire?

When all is considered, the great advance which has been made in school music, not only in choral singing but also the orchestra, the courses in appreciation, elective classes in harmony, etc., music memory, credit for applied music, and a hundred or more minor details, we have every right to be proud of the progress which has been made in school music in the past generation.

CONCERTS FOR SCHOOLS.

There are a great many individuals and agencies willing to co-operate with school systems in this regard. Too many, in fact, whose enthusiasm is far greater than their caution in attempting to give what is wholesome and proper. Frequently school administration must exercise the greatest caution to prevent the introduction of music which is of no particular to schools. Music should always mean something very definite to the child, and not a mass of extraneous matter, introduced at random, to satisfy the vanity of an individual who seeks cheap popularity at the expense of the pupils, and the sacrifice of the good name of a school system. It has frequently been stated in this column that large school systems are more patronized in this regard than the smaller communities.

THE ORCHESTRA AS A FACTOR.

The public schools of New York, Chicago, St. Louis, Kansas City, Cleveland, Pittsburgh, Philadelphia, and many other cities, have unusual advantages offered to them in the way of appreciation of music, through the means of orchestral concerts. If concerts are not actually offered to school pupils, arrangements are made whereby tickets are supplied at a greatly reduced rate. In Kansas City and St. Louis interesting experiments have been carried out for the past three years in correlating the symphony recitals with work of appreciation in the schools. When the orchestra was scheduled to play a program for the pupils, the school authorities saw to it that the students in both high and elementary grades were prepared weeks in advance to understand, know, and appreciate the music which they were to hear.

In New York City the Symphony Society of New York annually aids the high school orchestras in the study of serious program music, by serving as a model in the preparation of a definite orchestral program. The Philharmonic Society is co-operating with the People's Institute of Brooklyn in giving concerts at night for high school pupils at a reduced rate. The American Orchestral Society has guaranteed to give at least twelve symphony concerts in high school auditoriums, as part of the great scheme of appreciation which is being carried on in the daily music lesson.

DOES THE MUSIC MEMORY CONTEST SERVE?

There are still a great many doubters even among the school music enthusiasts regarding the efficiency of the music memory contest. We are willing to go on record as stating that if the music memory contest is properly planned and directed, only the best results can be obtained for the children.

First of all, it is expected that interest in music will be maintained. Second, it opens up a field in music which might otherwise be closed. Third, it makes possible the enjoyment of music by everybody, whereas, the technical study of music is confined to a limited few. It must be remembered that appreciation of music is knowing, as well as doing, and where the old fashioned method of drill is in effect few are able to do, and a mighty few ever knew anything about music. The recent movement of the Junior Music Club, as sponsored by the National Federation of Music Clubs, will go a long way toward accomplishing a result, not only outside of schools, but also inside as well. The idea is a big one, and for that reason a great many people can not see it at first glance. It will take a long time for the germ to make itself felt, but it is bound to

have a wholesome effect upon the musical world at large. The schools in the meanwhile must go blissfully on carrying the great message of missionary sacrifice to all those who have never had faith in the work which is being done. There are many in the world who want an immediate result whenever anything is attempted. "Rome was not built in a day," and great educational missions are not even consummated in a generation.

Morgan Kingston Buys Farm

As a fitting climax to his gratifying season at Ravinia Park, Morgan Kingston has purchased a huge wheat farm in Alberta, Canada, where he is trying to make his fling at the simple life as successful as his operatic career. In



MORGAN KINGSTON.

partnership with his two sons, both of whom are veterans of the recent war and one of whom was wounded during a big drive, the tenor is seriously devoting himself to the intricacies of agriculture. This new and popular interest in the products of the soil the singer describes as a natural after-effect of the war.

"Many persons who, before the war, did not have the slightest sympathy with anything connected with farming, have now turned their attention to what is sometimes rather derisively called 'the simple life.' Both of my sons have felt the psychological reaction and are convinced that an out-of-door life is the only kind of life to lead. And the war has had a peculiar effect on everyone who took part in it. It has taught people to take care of themselves and that is the primary essential in working a Canadian farm."

When he is not busy harvesting wheat, the tenor occupies his time studying two new parts, those of Tristan and Tannhäuser.

Five Concerts in Six Days for Cortot

Alfred Cortot, French pianist, has returned for his fourth American concert tour and has a busy opening week ahead of him. His first appearance of the season will be in recital at Baltimore today, November 2. Mr. Cortot will play in Washington on November 3; in New York on

November 4, and on November 7 he will give two recitals in Rochester, N. Y., making a total of five concerts in six days.

FAMOUS HAND EXPERT ARRIVES

(Continued from page 7)

Finally I followed a call to Petrograd and had much the same relation to the faculty of the conservatory there. But after four years I could not stand the climate any longer and settled in Berlin.

"Here Joachim was my particular friend and helper, and among the pianists, Xaver Scharwenka. Patients came from many countries and from America, too. Just as I was about to sail for America myself for my short visit before the war, Ernest Schelling arrived and wanted to take my course. Jokingly I suggested his taking the same boat back on which I was to sail, and—to my great surprise—he did. He is one of my most valued friends, and through him his friend Paderewski came to me. My experience in America was most stimulating and pleasant, and I am more than glad to be able to repeat it."

Asked for a resumé of his method, Professor Schnée referred to his writings, but called particular attention to the fact that his activity is not confined to "curing" bad hands. On the contrary, the "hand training" which he gives personally, and whose purpose is simply the improvement of technic by a strengthening of certain muscles in hand and arm, takes up by far the greater part of his time.

WHAT HIS HAND TRAINING IS

"This part of my work," said Professor Schnée, "is really the result of a discovery. Many of the unfortunates who came to me early in my career, reported to me that after taking the cure technical difficulties were much more easily mastered than before, that, in short, their technic had improved. I soon found the explanation for this. All muscular troubles come from overstrain or overtraining, of course. But it is the business of a proper treatment not merely to cure this, but also to protect the patient from relapse. This can be done only by reducing the resistance of the skin and muscle bands as much as possible, and by strengthening those weak muscle groups of the fingers, hands and arms (even shoulders and back) and to improve them qualitatively. Experience has taught me that this can be done to a very great extent."

"This gave me the idea that the healthy hand might in this manner not only be protected from trouble, but also that a complete system of training might make the hands more technically agile and in general more efficient. My success and the testimony of students—including artists of world renown—have confirmed my opinion."

"The course of hand-training which I give has two aims: first, to reduce the above-mentioned obstacles and resistances to the minimum; second, to strengthen the naturally weaker muscles as far as their capacity goes. The weakest muscles are the expanders and extensors of the fingers, which in ordinary life are very slightly used, but which play an important part in instrumental technic. Besides this I strive for an increased elasticity of skin and cross bands of the hand center, which increases the stretch and so permits the muscles to function more freely in developing velocity and strength. The stretch of a small hand may be increased, without harmful effect by 8/16 millimetres, of a large hand by 12/16 millimetres. This, however, must be done most carefully by special movements executed by an experienced second person, and in no case by the use of a mechanism or machine, against which I must warn the public most emphatically. Both of these purposes are achieved by personal treatment given by myself, and the treatment includes, of course, the correction of any special defects, such as stiff and unyielding joints, which by certain movements may be made more elastic and supple."

"Every hand is, of course, individual, as the hundreds of diagrams of my patients and students' hands (a most interesting collection) prove. Among these diagrams are those of the hands of many world celebrities, and I hope to add to them some of the new stars in the American artistic firmament." C. S.

William Wylie Has Busy Season Ahead

William Wylie, tenor and concert manager of Columbus, Ohio, succeeds in combining concert work of his own with managerial duties. Recent and forthcoming concerts for himself are as follows: Chicago, Ill., October 22; Columbus, Ohio, November 7; Marysville, Ohio, November 8; Newark, Ohio, November 30, and Lancaster, Ohio, January 18. At the Chicago recital of October 22, Mr. Wylie was assisted by Mary Louise Gale, who won the prize at the American Conservatory at Fontainebleau, France. She also assisted him at Columbus on October 16 in a benefit for the Florence Crittenton Home.

Mr. Wylie will present Josef Hofmann in recital in Memorial Hall, Columbus, November 28. He is also completing arrangements to present opera to Columbus, the first one to be "Cavalleria Rusticana" at Memorial Hall, November 10, with a local chorus and orchestra of forty pieces; a local ballet will put on a thirty-minute program previous to the opera, and Tokatyan (tenor), Gladys Axman (soprano) and Bonelli (baritone) have been engaged for the performance. Mr. Wylie will use some futuristic ideas in scenery and lights to get the desired effect. He already has orders for seats from outside towns.

Plans for the spring festival will occupy much of Mr. Wylie's time. The chorus has already started rehearsals. Jeanne Gordon has been engaged for "Samson and Dalilah," on April 24, and he expects to have Althouse and Middleton also. "Judas Maccabeus" is to be given April 23.

More Kelly Pupils Engaged

The Cincinnati Enquirer has announced in its musical column that Grace Record, pupil of Thomas James Kelly, of the Cincinnati Conservatory of Music, had been appointed teacher of singing in Millikin Conservatory of Music, Decatur (Ill.) and has been offered the soprano position in a leading quartet choir of that city. Another of Mr. Kelly's students, Margaret Braham, has been given charge of the voice department of Glendale College, Ohio. Helen Hedden, graduate pupil of Mr. Kelly, has taken charge of the voice department at the University at Athens, Ohio. Many pupils of this eminent vocal teacher are engaged for prominent positions and are filling concert and recital engagements all over the country.

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MARGUERITA SYLVA

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at the Maine Festival,

October, 1922

What the Press has to say about her inimitable work:

Bangor Daily News:

CARMEN SCORES A TREMENDOUS SUCCESS WITH THE INCOMPARABLE SYLVA IN TITLE ROLE.

. . . Marguerita Sylva's admirable dramatic work as well as her beautiful voice charmed thousands in no unmistakable manner. . . . A real triumph was scored by Mlle. Sylva in the first act through her spirited and exquisite presentation of Habanera. . . . Mlle. Sylva in this number created a sensation. The applause which followed was tremendous. She took her audience by storm and beneath the wizardry of her art they remained happy captives until the curtain went down for the last time.

Bangor Daily Commercial:

MME. MARGUERITA SYLVA'S CARMEN THE GREATEST THRILLS IN THE HISTORY OF THE FESTIVAL.

. . . A wonderful impersonation of the role of Carmen was given by Marguerita Sylva, her remarkable dramatic ability and beautiful voice combining to make her role a peerless one. The Incomparable Sylva is what they called her in Europe and the name is well earned for she is truly Carmen incarnate, playing the part of the Spanish gypsy with fire and

beauty which thrills not only her audience but those who are acting with her. She fits into the part as though she was made for it and it is small wonder that she completely captivated Saturday night's festival audience with her marvelous performance. Ovation after ovation was tendered her, a fitting tribute for such a wonderful prima donna.

Mme. Sylva scored a great triumph with her singing of the famous Habanera in the first act, bringing out the true worth of this wonderful song with her charming artistry. Each one of her solos was a gem of delight to the audience and her performance was one which will long be remembered by Maine festival patrons.

Portland Evening Express:

. . . Madame Sylva is acclaimed the most brilliant interpreter of the title role of the opera since the ideal Carmen of history, Emma Calve. Sylva is a beautiful woman, with glorious dark eyes and a personality well suited to the portrayal of the part. Her voice is rich, warm, mellow and colorful and the volume is ample. Carmen occupies the stage the larger part of the time so the vocal demands are exacting. Madame Sylva was adequate in every way and gave a rarely vital performance, arousing a great deal of enthusiasm. Her costumes were gorgeous.

Mme. Sylva will be heard this season in concerts and opera only and is available for a limited number of Spring Festival dates

Her unique "At Home" recital of the season will take place at the Broadhurst Theatre, Sunday afternoon, December 3, 1922

Clubs and Societies desirous to secure dates are urgently requested to write at once for special programs and available time to:

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New York City

NEW YORK CONCERTS

MONDAY, OCTOBER 23

NEDELKA SIMEDONOVA

On Monday afternoon of last week, at the Town Hall, Nedelka Simedonova made her debut as a violinist. She is a Bulgarian miss who has received her instruction from Leopold Auer. She rendered the program of the conventional type, beginning with the ciaccona, G minor, by Vitali, following it with the Mendelssohn concerto in E minor. Then came the "Air de Lensky" (Tchaikowsky), "Canzonetta" (d'Ambrosio), and "Rondo" (Mozart-Kreisler). Her last group included the "Romanza Andaluza" (Sarasate) and "Rapsodie Piemontese" (Sinigaglia). She received much enthusiastic applause and was forced to give encores.

Miss Simedonova plays with considerable beauty of tone and her technic would indicate maturity, but these qualities do not seem to coincide with her very short dress. For a young violinist she plays well indeed. The Globe considers that "she gave a creditable account of herself in the Mendelssohn concerto, especially the andante." The Sun declared her "tone was generally lovely." The Evening Mail stated "she plays accurately and in tune . . . and in the Mendelssohn concerto she brought fluent technic and a sweet, rather small tone." The Tribune declared her to be an artist of talent and promise. The New York American said she played "with a technical proficiency wholly admirable in one of her years," and the World thought that she had made a promising debut and considered her a good violinist. Mary Shaw Swain was the capable accompanist.

RAYMOND BURT

Raymond Burt, pianist, who received flattering credentials wherever he appeared while abroad was heard for the first time in New York in recital on October 23, in Town Hall. His program included the sonata in B flat minor (Chopin); four etudes—op. 10, Nos. 7 and 12, and op. 25, Nos. 6 and 9 (Chopin); "Carnaval," op. 9 (Schumann); "Erlkönig" (Schubert-Liszt), rhapsody No. 6 (Liszt), and "Campanella" (Paganini-Liszt).

TUESDAY, OCTOBER 24

HAROLD BERKLEY

It is a pleasure to find in the course of the busy round of concerts which crowd the New York season an artist who is sincere, modest, well equipped technically and with the ability to interpret in genuinely artistic fashion. Such a one is Harold Berkley, violinist, who gave a program at Aeolian Hall on Tuesday evening, October 24. His ability and his sincerity at once won and held the delighted interest of his audience. Opening his program with the Tartini "Devil's Trill" sonata, Mr. Berkley proceeded thereafter to interpret the Mozart concerto in D major with rare charm. Of special interest was the "Notturmo e tarantella" of Szymanowski, in whose works Mr. Berkley has professed marked interest. He played the number unusually well with fine regard for context and the evident desire to share with his audience all its beauties. His final group

consisted of the "Intrada" of Desplanès-Nachez, one of the finest things he did; the Brahms-Joachim Hungarian dance No. 8; an exquisite tone picture by Grasse, "Waves at Plays," and the Sarasate "Jota Aragonesa." And then his audience insisted upon extras. Marion Kahn at the piano proved herself to be an able accompanist.

Rarely do the daily papers express so unanimously their opinion. The Times spoke of him as "not only a musician of sensitive feeling but a well-equipped master of the technic of his instrument." The World declared that the audience "heard an earnest young musician whose carefulness equalled his technic." Enthusiastically the Herald characterized him as "a well schooled violinist whose tone is light, transparent, engaging, and whose intonation is rarely at fault. His command of double stopping is excellent and he has a bow both firm and elastic. He plays in a clean, honest, straightforward manner, with appreciation of the style of the works before him." In the words of the American, "he brought not only technical proficiency out of the ordinary, but musical intelligence, good taste and grace." "His tone was smooth and generally adequate," in the opinion of the Tribune, and the Evening Mail stated that he "put something new into a violin recital" and that "there is a style and a dash to Mr. Berkley's playing that makes it attractive even when the details fall short of perfection." The Evening World felt that "Mr. Berkley, in his general treatment of the music he played, showed that he is studious and appreciative of the composer's intent." "Musical feeling, fineness of tone and a deft execution characterized Mr. Berkley's performance," said the Globe.

WEDNESDAY, OCTOBER 25

ERNEST DE WALD

On Wednesday afternoon at Aeolian Hall, Ernest De Wald, bass baritone, was heard in recital. He is a serious interpreter of music, but his program, however, lacked variety. The first group was composed of the "Priest's Aria" (Mozart), followed by "Affanni del Pensier" (Handel) and "Danza, Danza, and Fanciulla" (Durante). The next group consisted of French songs the first, a fifteenth century ballad, "L'Amour de Moi," then Debussy's "Beau Soir," and Hahn's "Bonne Chanson." The third group was made up of American songs and it does not seem possible that one could have selected four that were so uninteresting. Perhaps any one of them alone might have made an effect, but the four were a monotonous combination. The last group was a conventional German one, Schubert, Schumann, Brahms and Strauss.

Mr. De Wald sang with considerably more attention to his diction than to the production of tone. The large audience was enthusiastic and evidently enjoyed the concert.

The New York World said: "He brought a fresh, pleasing baritone voice and a whimsical personality." The New York American feels that he "acquitted himself well. He gave evidence of intelligence and musical feeling." The New York Times stated that his voice is pleasing, and had "musical taste, refined diction, and a sympathetic middle voice."

COLIN O'MORE

Colin O'More, tenor, gave a recital in Carnegie Hall on Wednesday evening, October 25. He sang a long, well chosen and well balanced program. It began with an aria from Gluck's "Alceste," continued with a group of old French and Italian numbers, then a group of Brahms, then songs by Faure, Hue—whose "Le Passant" had to be repeated—Debussy and Messager; and ended with four songs in English—Frank H. Grey's "In Rose Time," sung from MS., and immediately redemanded; "She Is Far From the Land," by Frank Lambert; "The Ninepenny Fidd" (also repeated), and Frank Bridge's "Love Went A-Riding."

Mr. O'More has a fresh, agreeable, lyric tenor voice, not particularly powerful, and knows how to use it exceedingly well. His singing has finish and style. He was trained principally by that great master, Jean de Reszke, and the results were evident in his splendidly artistic singing of the French group, which particularly suited his voice and refinement of vocal art. The early French and Italian arias were also beautifully done and the English songs excellent. The Brahms group evidently lay less close to his heart. There was an encore after each group, and at the end the audience, which filled the hall from bottom to top, called for no less than six extra numbers, several of which were Irish ballads made familiar by John McCormack. Mr. O'More had the invaluable assistance at the piano of Walter Golde, master of all styles and a splendid accompanist in each.

The papers spoke well of Mr. O'More. Said the World: "... a voice of agreeable quality with a wide upper register, excellent diction in Italian, French, German and English, flexibility in the use of his voice, and a good command of several vocal effects." The Sun: "A program of excellent taste and atmosphere Mr. O'More had prepared for this occasion. He could sing it all with some charm and parts of it with more than charm." Evening World: "He was

immensely popular with his large Carnegie Hall audience for the nice quality of his high, sweet voice, his easy method and particularly for his style in his French numbers."

THURSDAY, OCTOBER 26

PHILHARMONIC SOCIETY

"Welcome" was the word on the tip of every tongue and the thought in every mind when the Philharmonic Society began its 1922-23 season at Carnegie Hall, under the baton of Josef Stransky. The large audience showed its extreme pleasure by applauding lengthily when the leader entered and by extending the same compliment to him and to the players after every number on the diversified and highly interesting program.

Although Beethoven's seventh symphony was the mighty clou of the evening, and was done with precision, care, and reverence, the real interest centered in Erich Korngold's symphonic overture, "Sursum Corda," op. 13, written when he was twenty-one years old. The title means "Lift Up Your Hearts," and the music well expresses that sentiment, for it is melodious, jubilant, soothing, and satisfying. Korngold's orchestration reveals those Straussian traits which are part and parcel of the young man's musical equipment but he mixed with them enough of his own technical methods and ideas to furnish stuff that engages the fancy of the listener every moment. "Sursum Corda" is a fine piece of work, not great, but eminently worth repeated hearings.

Debussy's two nocturnes for orchestra, "Nuages" and "Fêtes," and Salome's dance from the Strauss opera, formed further colorful episodes in the evening's total delights, and the three short compositions were performed with lovely tone quality, exquisite finish, and characteristic atmosphere. The Philharmonic players are in especially splendid fettle this season to judge by the brilliance as well as the musical solidity of their work last week.

FRANCES HALL

Frances Hall, pianist, made her initial appearance at Aeolian Hall on Thursday afternoon, October 26. She rendered a program of much variety which made her test a severe one. In her playing a most substantial brilliant tone, combined with fine technic, and especially good interpretation, were features of her recital. Difficult passages were handled gracefully and Miss Hall seemed reposeful at all times.

NEW YORK STRING QUARTET

The New York Quartet, founded by Mr. and Mrs. Ralph Pulitzer, an organization that is said to have been practising together for three years, made its first public appearance in a concert at Aeolian Hall on Thursday evening, October 26. The program began with Haydn's quartet, C major, op. 54, No. 2; continued with the first performance in America of a quartet in D minor, op. 35, by Vitezslav Novak, and ended with Beethoven's op. 59, No. 2, E minor. The members of the quartet are Ottakar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola; Bedrich Vaska, cello. The only morning paper to give the quartet extended notice was the World, the other major critics having attended the Philharmonic opening. Deems Taylor wrote: "The new quartet has a future. The players have fine tone and color, their balance is excellent, and their sense of design and grasp of musical content is exceptional. Their performance last night gave evidence of careful preparation, for they played with delightful flexibility and unanimity of intention. At present they lack fullness of tone. The Haydn C major quartet, which opened their program, had charm and enchanting subtlety, but the instruments sounded curiously muffled—almost timid—in volume.

"This defect was less evident in the Novak work, the fantasia of which had considerable brilliance; but even here, in the fugue, one missed the full, round tone of a great quartet, the sheer bigness of intention that used to make the Kneisels sound almost orchestral. But that is something that comes of much playing in public halls; and the New York Quartet is young." The Herald said: "The performance of the new organization was very warmly received by a large audience. The tone was not always smooth, but the balance was good. The artists showed admirable spirit and intelligence in their interpretations." The Tribune stated: "The players had their merits and defects. They kept well together, but their tone was variable, often rather thin, even in the full-blooded Beethoven number, while energetic moments caused some roughness."

The papers have been quoted first, because they agree in general and also because the MUSICAL COURIER listener agreed with them. There were both good features and bad ones—which included lack of smoothness, lack of both quality and quantity in tone, and occasional lapses from pitch, especially on the part of the first violin. It seemed that more might have been accomplished in three years of preparation. The Novak quartet was well made, by no means so modern as to be bizarre, and agreeable to listen to—a decidedly acceptable novelty.

FRIDAY, OCTOBER 27

TÜNDE BRAJER

Tünde Brájjer, Hungarian pianist, gave her first recital in America at Aeolian Hall on the evening of October 27, and was well received by a good sized audience which demanded many encores. The program presented was a rather conventional one, including as it did the Beethoven sonata in A flat, a group of Chopin, two Debussy arabesques and the twelfth Liszt rhapsody. Variations on a theme and choral from the cantata, "Weinen-Klagen-Sorgen-Zagen," Bach, arranged by Liszt, also was programmed. Miss Brájjer plays with assurance, her touch is very firm, and she is admirably equipped technically. Undoubtedly, with maturity, she will develop more poetic insight and her interpretations will be more interesting.

According to the critic of the New York World, "Miss Brájjer might be guessed to have studied at Leipzig, for her technic appears to be replete with that energetic brilliancy which German training usually imparts. . . . In the Beethoven number of her program she was rather heavy and overearnest, and where she attempted to be light she succeeded merely in being trivial. But in a good gallery number like the Liszt rhapsody she cut loose with the results of energy plus digital sureness. It was robust and

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glittering enough to satisfy any Lisztite." The Tribune: "She could dispatch runs and trills with smoothness and dexterity, but favored the heavy hand in the bass."

HARRY KAUFMAN

Harry Kaufman, well known as an excellent accompanist both in New York and throughout the country, and who also has appeared successfully as concert pianist, gave his first New York piano recital on Friday, October 27, at the Town Hall before an audience of large size. On this occasion he substantiated the excellent impression made at the Stadium concert last summer. His playing from beginning to end was interesting. His facile technic, clear, singing and carrying tone, as well as poetic instincts, were admired by all. The audience consisted largely of piano teachers and students, whose approval was manifested by the sincerity of their applause. His program showed a strong penchant for Godowsky transcriptions, the first part alone featuring three by the eminent pianist-composer. Then came "Courante," Lully; Capriccio "La Caquet," Dandrien, and "Gigue," Loeilly, and as a closing number of Part I he played with marked authority the Busoni arrangement of Bach's "Chaconne." His Chopin program comprised the nocturne in C minor, Mazurka in A flat, études (D flat, op. 25, No. 8, and G flat, op. 10, No. 5, the latter being redemanded), as well as Ballade in F minor, all played expressively and with much warmth. Part III contained modern numbers—"Jardins sous la pluie," Debussy; Palmgren's "May Time," and Bird Song (which had to be repeated), "In mods d'una canzone," Szymanowski, and "Seguidilla," Albeniz. As a closing number Mr. Kaufman chose another Godowsky transcription, Strauss' "The Bat." He displayed much bravura in his performance of this very difficult yet brilliant number.

SATURDAY, OCTOBER 28

JASCHA HEIFETZ

Jascha Heifetz gave his first recital of the season at Carnegie Hall on Saturday afternoon, October 28, before a house that was entirely sold out, not even standing room being left over for late comers. Many disappointed music lovers were turned away at the door. Whatever else may be said for the public, it certainly knows what it wants, and its judgments are, in the long run, invariably correct. Certainly no one could hear Heifetz and not be impressed deeply by the man's amazing control over his chosen instrument. His playing is an example of perfect co-ordination that it would probably be impossible to excel. The critic can find nothing to criticize in this perfection, and is only amazed at the speed and accuracy of the performance of difficulties as great as any that have been penned for the violin.

It is to be doubted if the public that gathered in such numbers to hear Heifetz enjoyed the first part of his program (consisting of music by Nardini, Mozart and Beethoven) as well as the later numbers by the violinists, writing especially for the instrument and well knowing its possibilities of effect and thrill for the virtuoso. Auer, Grasse, Wieniawski, Sgambati, and whoever may have been the composers of the six or seven encores in the same brilliant style, encores which continued until the lights were put out to drive the greedy enthusiasts from the hall—have offered Heifetz just what he needs for the delight of his public and for the exhibition of his amazing facility.

He combines to a rather unusual degree musicianship with a transcendental technical equipment. Many things that he does, of which the public is probably only subconsciously aware, are, musically speaking, exquisite. Varieties of shading, phrasing, breathing spaces, delicate little crescendos or decrescendos in the midst of the most complicated of technical difficulties. Where both hands seemingly are accomplishing the almost impossible, he still finds time for these bits of intimate expression.

It is that which withdraws his virtuosity from the mechanical, and that which must puzzle many another player who, with nearly the same technic, wins no success. Heifetz is always musical. Whatever he does, the music is never for a moment either forgotten or neglected. He is never either cold or mechanical. Even when he deals in pyrotechnics his fireworks are always emotional. That is what puts him up among the great. And it is that, and not his giant technic, that sells out Carnegie Hall and keeps people there until the lights go out.

Deems Taylor of the World says: "Paul Kochanski, just back from Europe, stood in the back to listen and applaud with hundreds of others, of all degrees of skill and renown, from famous virtuosi down to students who had hurried from a lesson without waiting to leave their fiddle cases at home. They must have felt repaid for their pains, for Mr. Heifetz has rarely played better." Max Smith in the American says he played "with that beauty and purity of tone, that precision, that perfection of technic in which he excels." The Herald stated that the violinist was "in excellent form and his performance evoked great enthusiasm."

OSSIP GABRILOWITSCH

Certain artists are no longer content to fill the auditorium at their recitals, but insist upon seeing the stage full of listeners as well. One of these, for instance, is Jascha Heifetz and another is Ossip Gabrilowitsch. Holding forth at the same time, Saturday afternoon, October 28, the one crowding Carnegie Hall and the other Aeolian Hall. Mr. Gabrilowitsch long ago won his own clientele in New York; it remains faithful and increases as the seasons pass. And Mr. Gabrilowitsch remains faithful to it, for he is not an artist who stands still, but one who grows steadily, refining a long-splendid art into something super-splendid. Mozart and Chopin have long been great friends of Gabrilowitsch, and his insight into their works is ever finer, ever deeper. There was the former's A major variations, beautifully clean and delicate, and a whole group of the latter, an impromptu and three waltzes. But without doubt the clou of the program was the performance of the Beethoven, op. 27, No. 2, familiarly known as the "Moonlight," although the artist was tasteful enough not to put that mis-name upon the program. There was a serene intensity, a depth of emotion in his delivery of the work that represented his playing at its very best. Other items were a Bach toccato and fugue in a Tausig transcription, a Scarlatti allegro, and

the usual concessions to lovers of fireworks, Henselt's "If I Were a Bird," and Paderewski's "Thème Varié," op. 16. Enthusiasm was rampant throughout the afternoon and the player was compelled to bow his acknowledgments repeatedly and to add extra numbers.

Richard Aldrich said in the Times, speaking of the Bach-Tausig number: "Mr. Gabrilowitsch is alive to the bigger and broader things, as well as to the more delicate, and this piece he played with a stately sonority, with breadth, with a feeling for the structure and climax of the music. . . . His translucent beauty of tone, the clearness of his articulation, the beauty of his rhythm and phrasing were transportingly united in it (Chopin)." W. J. Henderson wrote in the Herald: "After some figures, slight and substantial, had come like shadows and so departed, a very real pianist emerged at Aeolian Hall in the familiar person of Ossip Gabrilowitsch."

FRANCISCA CATALINA AND EUMENIO BLANCO VICENTE

On Sunday evening, October 29, a joint recital by Francisca Catalina and Eumenio Blanco Vicente was given at Town Hall. A program of unusual variety was presented, which was thoroughly enjoyed by the fair sized audience. Mme. Catalina possesses a light coloratura of nice quality and sings with delicacy and skill. A Spanish group was sung by Mr. Vicente in which a substantial baritone and considerable art in the interpretations were readily seen and well appreciated judging by the ovation he received. Carmencita Fernandez added to the success of the recital by dancing characteristic numbers in which much grace was exhibited. Chev. C. de Lancellotti, at the piano, proved to be an able accompanist.

LOUIS GRAVEURE

After hearing Louis Graveure sing Schubert, Brahms, Schumann, Liszt, Strauss and Jensen at his Town Hall recital on Saturday afternoon, one was not at all surprised at his recent triumphs in Berlin recitals. As an interpreter of the lieder, Mr. Graveure rose to great heights, both vocally and traditionally, and delighted his good sized audience to such an extent that several of the songs could have been repeated. Schubert was represented by "Meeres Stille" and "Der Neugierige," Brahms by "Auf Dem Kirchhofe" and "O Liebliche Wangen," and Schumann's "Stirb, Lieb und Freud!" "Drei Zigeuner, Liszt; "Ach Weh Mir Unglueckhaftem Mann," Strauss; "Schlaf Nur Ein," Jensen, and "Wie Sollten Wir Geheim Sie Halten," Strauss, completed the second group of German. In this language the singer's diction was as flawless as in English, even when his tones were barely whispered.

"Flow, Thou Regal, Purple Stream," Arnold, 1782, was one of the favorites of the second group which consisted of old English songs. "Summer is A-Come In"—written in about 1250 A. D.—was so charmingly done that it had to be repeated. And what a gem it is! Others in the group were: "Western Wynde," from a sixteenth century MS., and "What if a Day?" Thomas Campion. This group served admirably to display the singer's versatile style, another of the salient points of his art.

For his French group, Mr. Graveure chose a number of fine songs, particular favor among them being: Franck's nocturne; Paladilhe's "J'Ai Dit Aux Etoiles," which was repeated, and Saint-Saens' "Mai."

The final English group comprised "The Birds' Courting Song," from "Song from the Hills of Vermont"; "If there Were Dreams to Sell," Crist; "I Have Seen Dawn," Kramer, and "Parasha's Revery and Dance," Moussorgsky. There were numerous encores during the program and also at its conclusion.

Mr. Graveure was in fine fettle and rendered his program in his usual masterly manner. Whether it be a simple little song or a dramatic piece of composition, this singer handles it admirably, getting the smallest detail and conveying it in

a natural, direct manner to his hearers. He is a stylist par excellence and there is always much in his recitals to interest and hold that interest to the end.

Grena Bennett, in the American, said: "His devotion to the best in music and to methods of interpretation that are on the highest level has deservedly placed him in the front rank of concertizers." Richard Aldrich, in the Times, spoke of the many qualities in Louis Graveure's singing "that have heretofore made his recitals a joy to the lovers of good song singing. There was the admirable treatment of the long phrase, the finely chiselled enunciation, above all the penetration into the spirit and significance of the music and their reproduction in the performance with subtle skill and shadows of nuance." The Herald commented thus: "Mr. Graveure's ability to saturate himself with the mood and style of a song and to convey them to his listeners is delightful."

SUNDAY, OCTOBER 29

FRANCESCA CUCÉ

Francesca Cucé, soprano, gave much pleasure to her many friends and admirers at her recital in Town Hall, Sunday evening, October 29. Despite nervousness, the young singer made a favorable impression. Her voice, small at the beginning and somewhat metallic in quality (undoubtedly due to nervousness), showed signs of improvement toward the close. Her program was made up of: "All for You," E. Martin; "Bonjour Suzon," Delibes; "Nebbie," O. Respighi; "La Procession," Cesar Franck; "Robin, Robin," Gilbert Spröss; "Pleurez Mes Yeux" from "Le Cid," Massenet; "Rendil sereno al ciglio," Handel; "I Love Thee," Beethoven; "Sebben Crudele," Antonio Caldara; "Se Florindo e Fedele," A. Scarlatti; "In quelle Trine" from "Manon Lescaut," and last act from "Madame Butterfly," Puccini.

NEW YORK SYMPHONY ORCHESTRA

It was much like a family party at the first Sunday afternoon concert of the New York Symphony's season, held at Aeolian Hall on October 29. Everybody was happy, including (very especially) Walter Damrosch, who had a chance to play the piano twice during the afternoon (doing it might well, by the way) and lost no opportunity to indicate to the audience how much he enjoyed himself. So did the audience. The program began with the only sunny symphony of grumpy Johannes Brahms, the second; then came the simplicities of a Vivaldi concerto, arranged for string orchestra by Sam Franko, listening to which certainly puts no great strain on the intellect. In this Mr. Damrosch, leading from the grand piano which replaced the original harpsichord, had his first opportunity to enjoy himself, and when it was over Sam Franko bowed out of the middle of the audience, to show how it pleased him that it pleased it—the concerto, the audience.

Next came intermission, the lack of tea during which was the only omission of the afternoon; and after that came the first performance in New York of "The Animal Carnival (Grand Zoological Fantasy)" by the late Camille Saint-Saens, a work written in 1886, but withheld by him, except for a few private performances, until his death, when its public performance was provided for in his will. Pierné played it first at a Colonne concert, Paris, on February 25 of this year, and its first American performance took place at one of the Ravinia Park concerts under Hasselmann last summer. It is a musical joke, and, like most of them, a bit too strung out. Three or four of the short numbers (there are fourteen of them) might readily be spared, but the others are delightful music and real humor—a rare combination. The titles are as follows: "Introduction and Royal March of the Lions," "Hens and Roosters," "Wild Asses," "Turtles," "Elephants," "Kangaroos," "Aquarium," "Gentlemen with Long Ears," "The Cuckoo in the Woods," "The Bird House,"

(Continued on page 34)

The New York String Quartet

(FOUNDED 1919, BY MR. AND MRS. RALPH PULTIZER)

OTOKAR CADEK, First Violin

JAROSLAV SISKOVSKY, Second Violin

LUDVIK SCHWAB, Viola

BEDRICH VASKA, 'Cello

After the first New York subscription concert of the New York String Quartet, on October 26, in Aeolian Hall, the reviewers welcomed this ensemble group as an important addition to the musical life of the country.

The performance of the new organization was very warmly received by a large audience. The artists showed admirable spirit and intelligence in their interpretations. (Herald)

The new quartet has a future. The players have fine tone and color, their balance is excellent and their sense of design and grasp of musical content is exceptional. Their performance last night gave evidence of careful preparation, for they played with delightful flexibility and unanimity of intention. (World)

This foursome proved by the test of Haydn and Beethoven that they already belong to the elect, the inner circle of chamber music, as it were. In presenting an unfamiliar quartet by Vitezslav Novak they added to their prestige.

The New York String Quartet should find an enthusiastic public both for the finesse of their playing and for the musical worth of their offerings. (Evening Mail)

The Quartet is a rather brilliant addition to the town's musical life. It plays with immense energy and drive. It gives chamber music stir and life, the things it needs perhaps more than anything else. A Haydn quartet, which opened the programme last night, was done, for instance, so that the spirit of the old master seemed still to be pulsing through his music. (Evening Journal)

The balance was delicately adjusted and the effect bespoke a unity that three years' practice together have achieved since the foundation of the group by Mr. and Mrs. Ralph Pulitzer. (Sun)

The performance of selections by Haydn, Novak and Beethoven was notable for vitality, color and smooth cooperation. (American)

The New York String Quartet, founded by Mr. and Mrs. Ralph Pulitzer, made its first public appearance at Aeolian Hall last night and gave promise of justifying its friends' prediction of a brilliant future. (Globe)

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MOISEWITSCH, MYRA HESS, CHALIAPIN, AND NEW JAP TENOR LONDON CONCERT HEADLINERS

Fine Program at the Queen's Hall "Prom"—Chaminade Rediviva—Tetrazzini et al—McCormack Sings at Stratford

London, October 4.—Moiseiwitsch began the season's concerts with a recital in Queen's Hall, which he packed to the roof with a host of admirers. There are several critics here who bestow their favors with a more lavish hand on other pianists, but several of the other pianists combined do not draw as many hearers to their several recitals as Moiseiwitsch can get at one of his recitals. Moiseiwitsch, therefore, gives the most pleasure to the greatest number of music lovers, however much certain other pianists satisfy the special tastes of certain critics. The verdict of the London public is emphatically in favor of Moiseiwitsch.

Myra Hess had also a great reception when she appeared on the Queen's Hall platform a week later to give a recital, announced as "the first since her return from America." I was pleased to find a very eminent London critic writing that the American tour had improved Myra Hess. Three years ago I wrote a long letter to the London Daily Telegraph and advised English artists to do more foreign travel. I said an American trip would do them all good and warned them against the tendency to be satisfied with the short journeys, the friendly audiences, and the easy comforts of England. Artists are more on their mettle and alert when playing to new publics in strange lands and they acquire a better stage manner and learn how to express themselves with more emphasis. All of these good qualities have been strengthened in Myra Hess. Her actual piano playing and musical intelligence always were of the highest class.

CHALIAPIN MOVES THEM.

A very large audience gathered together in Albert Hall on Thursday, September 28, to hear the tremendous Russian, Chaliapin, sing a variety of songs, more or less suitable to his style and art. Strongly emotional works, especially of the Russian school, unquestionably suit him best, for he is an operatic vocalist, pure and simple. The effect he makes on the general public is due fully as much to his personal force as to his singing, and when his dominating personal force is hidden behind a stiff shirt front and a black coat, and chained down to a concert platform, he has to rely too much on his singing, which is not always of the very best, and on his interpretative ability, which is none too versatile. Apparently his concert audiences are getting smaller. If he could appear in opera, which is defunct at present in London, his audiences would undoubtedly get larger every time, until the opera house could not contain the crowds which flocked to hear him. But let it not be supposed for a moment that Chaliapin failed to create the greatest enthusiasm. His audience at times was roused almost to frenzy, especially in the "Volga Boat Song." Many of his hearers were visibly affected by his rendering of Beethoven's "In Questa Tomba." Other moods were touched in Grieg's "An Old Song" and

in Rimsky-Korsakoff's "The Prophet." Nevertheless Chaliapin is at his best only in opera.

NOW IT'S A JAP TENOR.

The Japanese tenor, Yosie Fujiwara, who gave a recital in Wigmore Hall last Thursday evening, has a voice of pleasing quality but of little power. Is the oriental throat different in shape from the western, or is it the language which imparts a certain tone quality to the Mongolian voice which is not to be heard in European voices? Yosie Fujiwara was certainly struggling valiantly with Italian and English pronunciation when he tackled Rossini and Handel. Sister music was considerably perturbed while the tenor jiu-jitsu'd the two recalcitrant brother languages. He came out on top, however, and in the group of Japanese songs he sang with a freedom and spirit which showed that his previous struggle had done him no harm. No doubt the voice of so young a man will develop for several years yet. Yosie Fujiwara may find it convenient to adopt the old warhorse trick of making all languages unintelligible open vowels, but he appears to be too conscientious an artist to look for short cuts to Parnassus.

THE QUEEN'S HALL "PROM."

The Promenade Concert at Queen's Hall last Wednesday evening deserves especial mention for three good reasons. First, Sir Henry Wood conducted a very fine performance of Brahms' third symphony; secondly, Irene Scharrer played beautifully the solo piano part of Schumann's poetic concerto for piano and orchestra; thirdly, John Ireland conducted a recently composed "Symphonic Rhapsody" of his own. He has skillfully used excellent material to make a good work, but a work which can hardly be called pleasing. His rhapsody, beside the Schumann concerto, reminded me of Poe's "Bells," wherein the tolling of the iron bells in the church tower are contrasted with the golden tones of the wedding bells. The work was vigorously applauded by the same public which had recently hissed Milhaud's "Suite Symphonique." This rash trifling with the entente cordiale had nothing to do with patriotism, I am sure. The public clearly found the Englishman's composition more to its liking.

CHAMINADE REDIVIVA.

Central Hall was very full on Saturday afternoon, September 30, when the first of the Enoch concerts was given. The special attraction of the entertainment was undoubtedly Madame Chaminade, though it would be unjust to insinuate that the other artists were not worthy to appear with Madame Chaminade or any popular favorite. A lady's age, of course, is something which must be handled very delicately, but I am permitted to say that some thirty years ago or so Cécile Chaminade made a reputation in London as a brilliant pianist and a composer of agreeable music which had considerable vogue. I used to admire some of her songs very much, though they rarely appear on programs today. I was astonished to hear her play the piano last Saturday with as much vigor and vitality as she had in 1892, when I first heard her. The dull, wet weather of this late September in London, however, made her apprehensive of chills and rheumatism which lie in wait along the pathway of mortals traveling westward in the afternoon. She at least carried back to France with her the memories of a very warm and cordial reception.

TETRAZZINI ET AL.

Tetrazzini had a vast audience in Albert Hall last Sunday to hear her sing the kind of music she knows so well how to execute and interpret. She was received with tumultuous applause both before and after singing. The crowd had come to see and hear Tetrazzini. Nevertheless the assisting artists—John Charles Thomas, Lauri Kennedy, John Amadio—were generously applauded.

A LOT OF THEM THERE.

Siloti's recital in Wigmore Hall last Saturday afternoon not only drew a goodly audience of music lovers in general, but was attended by a plentiful supply of musicians as well, whose presence was eloquent testimony to Siloti's authority as an interpretative artist. First, I encountered Rosing, who is looking forward eagerly to his next American tour. Next, I found myself face to face

with the tanned and vigorous Victor Benham, fresh from a Continental holiday and his highly gratifying concert work in Holland. While I was exchanging a few words with Arthur Shattuck about his concerts in England, Katharine Goodson greeted me. She is already booked for a long series of recitals and appearances with orchestra in London and in every part of the British Isles. In the artists' room I unexpectedly met Thibaud, who is fulfilling a number of engagements in England, mostly with Cortot, before sailing for America toward the end of October. He was looking in the best of health. I had barely the time to shake hands with Siloti, when Harry Field took me by the shoulders. This Canadian pianist, who was interned by the Germans during the war, had taken his revenge by playing Liszt's E flat concerto with the Philharmonic Orchestra in Dresden, and, according to the press notices, the success of the pianist was exceptionally brilliant. I told Harry Field he ought to be pleased to find that the Germans had forgiven him for being so long a prisoner among them. He said he was, and that he had signified his acceptance of their forgiveness by playing a concert study of his own to them.

MCCORMACK SINGS AT STRATFORD.

Probably the cables have beaten me in conveying the news that John McCormack had sung "The Star Spangled Banner" in the Shakespeare Memorial Theater at Stratford-on-Avon about a week ago, when Archibald C. Klumph of Cleveland, Ohio, presented the theater with a portrait of the great American tragedian, Edwin Booth, on behalf of 1,500 Rotary Clubs of America. A very eloquent speech was made by the once famous American actress, Mary Anderson, who has lived in retirement in rural England for so many years as Mme. de Navarro. Perhaps Shakespeare had John McCormack in his mind when he wrote the anticipatory line:

Gentle mortal, sing again; mine ear is much enamour'd of thy note.

I might remark in passing, however, that I frequently hear various national anthems sung after another manner thus described by Shakespeare:

Sing it; 'tis no matter how it be in tune, so it make noise enough.

CLARENCE LUCAS.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

CEDIA BRAU.

In August there was an inquiry as to Cedia Brau, and now a letter from the artist herself gives the information that Montreal is her home. She was the leading mezzo with the Manhattan Opera Company of New York when it was managed by Mark Byron, Jr. She has appeared with stars of the Metropolitan and Chicago opera companies, both in Montreal and Toronto under the direction of L. Haseelmann and Marcel Charlier, singing different roles of her repertory. She sang Dalia at a Saint-Saëns festival in Montreal, and also made a concert tour through the Province of Quebec. This winter Miss Brau will be in New York early in the season for her engagements.

DID THEY HELP?

"Having a very stiff argument with a friend, the question is: Did Enrico Caruso help our country during the World War? Did he sing free to boost the Liberty Loan campaign and the Red Cross? The same of John McCormack?"

Mr. Caruso was one of the most patriotic men during the war, giving his services freely for any cause to help whatever needed help, whether Liberty Loan, Red Cross, or any other organization appealing to the generosity of the public. It is understood he bought a large amount of Liberty Bonds to help on that part of the work, and with his usual liberality and generous nature did many things of which the outside world never heard. All who knew him, were aware of his kind, generous disposition. While a loyal Italian, he loved America, his adopted country, and always gave freely, not waiting for calls upon him, but volunteering assistance wherever he knew it was needed.

Mr. McCormack, for one season at least gave the receipts of his concerts for patriotic work handled by the Red Cross or other American societies, amounting to a very large sum, about \$100,000 it is said. He was undoubtedly also a purchaser of Liberty Bonds, and in fact did everything possible to help those who needed it through a very hard, sad time.

Thanks to these two men have been rendered publicly and privately, and their example is one that might well be followed in any crisis affecting the whole United States, where loyalty and openhanded generosity are required.

HISTORIES OF MUSIC.

"Will you please answer the following questions? Can you name several good histories of music? Are there any books giving biographies of famous pianists with lists of their complete works? Or any books of musicians in general including contemporary musicians?"

A. V. McClurg & Co., of Chicago, Ill., publishes "Standard Musical Biographies," Breitkopf & Hartel, New York, has just issued a set of "Little Biographies" in an inexpensive form that will meet all your demands, as all the "old masters" are listed in the books already published and the set is to be added to each month. They are probably for sale at the music store in your city. Lists of works by the composers are included in these books, but it may not be a complete list. However, it is a set of books that is needed and will probably be found most useful.

Among the histories of music are: "Hamilton's" Outline of Music History, Pratt's "History of Music," Cook's "Standard History of Music," Breitkopf's "History of Music," all of them of value.

HISTORIES OF SINGERS.

"Being eager to obtain some excellent book given to the history of singers at the Metropolitan Opera House, I ask you kindly if your magazine can give me the title and author of such a work?"

The Information Bureau does not know of any book that will give histories of the Metropolitan Opera House singers up to date. Baker's "Biographical Dictionary of Musicians" gives short accounts of many of the musicians, that is of an earlier period than the immediate present. The latest edition is 1919 and there have been many new singers added to that opera company during the past two or more years. You will probably find Baker's in the Public Library of your city. Short biographical notices are often sent out by the managers of the operatic singers, and by applying to them for individual cases, you may obtain further details.

VANNUCCINI'S ARTIST PUPILS.

"Will you kindly tell me through your Information Bureau the names of six or eight of the greatest artists who studied with the late Vannuccini of Florence, Italy, during his career as a teacher of singing? When and where did he die? Where can I get a picture of him? I studied singing with him years ago."

Vannuccini, who was born in 1828, died at Montecatini, August 14, 1911. Up to the present date the only names obtained of pupils of Vannuccini are Arthur J. Hubbard, Boston, Mass.; Mrs. Nettie Snyder, New York, and Mr. Pascoe, Washington, D. C. Other names will undoubtedly be sent in when this inquiry appears.

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MANY CLUBS CONTINUE TO ENGAGE ONLY ARTISTS WITH FOREIGN REPUTATION, INSISTS FREDERIC DIXON

Pianist Believes Americans Should Be Engaged if Worthy—His Recent Success at Aeolian Hall Recital

When Frederic Dixon made his debut last season at Aeolian Hall he did so absolutely unknown to the musical public—and the name meant nothing except perhaps, to only a little gathering of friends who knew his talent and were, therefore, anxious to find out what impression his playing would make. Dixon played and the next day his name did mean something in the world of music. To those who had heard him it immediately brought to mind a very tall, very slender young man, who seated himself at his piano with naturalness, and then began to play—as one inspired. Dixon is a poet, if ever there were one! One forgets his splendid technic when he plays, for there is so much else to enjoy—perfect rhythm, a beautiful tone and a fine sense of light and shade. He literally makes the piano sing. The qualifications made themselves strongly felt not alone upon his then very responsive audience, but also upon the critics as well. In fact, his criticisms as compared with those received by a number of foreign pianists who played here last season, did in no one point suffer through comparison. And Dixon is an American. He is still in his twenties, having begun to study seriously when he was eighteen years old. One year he was with Joseffy, after whose death he worked with Bloomfield-Zeissler.

Although, as I said before, absolutely unknown in New York last season, his first of a series of three recitals here this season, which was at Aeolian Hall on Saturday afternoon, October 21, attracted a large and distinguished audience—one that showed its appreciation of Mr. Dixon in a warm manner. Perhaps only half a dozen persons had left (instead of the larger percentage that usually leave at the average concert by the time the final group comes) when the pianist had finished his fourth encore after his final group. Even then the audience was loath to go. But fortunately for those, Mr. Dixon's next recital will be on December 16 and the third in March.

In a chat with the writer previous to his last recital, Mr. Dixon spoke of his group of American composers, which included works by Fannie Dillon, Charles T. Griffes and Rhea Silberta, as interesting him exceedingly, although he did admit that he would not play a work simply because it was written by an American unless it had value. Many of the American piano works Mr. Dixon finds are not playable; some are also very heavy music. On the other hand he says there is plenty of good material if one will take the trouble to find it.

"If American artists don't stand by the native composer," exclaimed Mr. Dixon, "how can we expect the foreigners to do so. Incidentally, I want to say that I intend to play the same programs that I do in New York out-of-town. So many pianists tell me they have to play down to an audience on tour. I have found it the opposite and many times I find an audience even superior! All audiences are not like the woman I met up in New Hampshire last summer, who upon learning of my coming concert in New York, asked:

"Mr. Dixon, what operas are you going to play at your concert?"

"None!" I answered, trying to hide my amusement. "I will play the things I have been practicing here this summer."

"Oh," she replied, rather disappointedly, "I thought those were only exercises!"

Mr. Dixon does a limited amount of teaching and it has been his experience to find that most students follow the easiest way to a career getting along with as little practicing as possible, but at the end of two years, nevertheless, they want to give an Aeolian Hall recital. It was after his eighth year of study that Mr. Dixon gave his recital and

then with a repertory of fifteen programs and eight concertos. And here it must be said that Mr. Dixon has a strong tendency toward the serious and beautiful in music.

For the future of the American artist, this pianist expressed himself as being very optimistic, although he is in hopes that one thing will soon be remedied, that is that



FREDERIC DIXON

some of the clubs throughout the country will change their policy toward American artists and help them. Several of these clubs when offered an American for their course even at a ridiculously low fee, have refused to engage the artist because he or she had "no foreign reputation!" Such a thing makes us wonder if America is really supporting her own—or just talking about it.

J. V.

John McCormack Impresses Boston Once More

John McCormack sang in Boston for the first time since his illness on Wednesday, October 25. There was a huge audience that left not a vacant chair on the floor or stage of Symphony Hall, and the enthusiasm was tremendous. Olin Downes, the well known Boston critic, wrote in the Globe:

"An immense audience, which had bought out the house to its capacity weeks before the event, crowded into Symphony Hall last night to hear the first concert John McCormack has given in Boston since his severe and almost fatal illness of last April. It waited, and listened, and its enthusiasm grew to a tremendous demonstration before the end of the concert.

"There was welcoming applause when he appeared. It stopped almost abruptly as people were so anxious to find out the real state of affairs. It is probable that Mr. McCormack felt the strain. This was a test such as he had not had to face for many years. He was in a sense re-establishing before a very critical public his precise standing as an artist.

"Somewhat thinner than last spring, not quite so carefree in his manner, and with the color only now returning to his face, the tenor after a slight pause as if to collect and concentrate his faculties, intoned the opening phrase of Handel's lovely air, 'O sleep, why dost thou leave me?' He sang this air with some caution and with incomparable art.

"Mr. McCormack is today a greater artist than ever before in his career. He sang with an intensity of feeling that profoundly moved his audience, at times with a haunting melancholy, always with a certain thoughtfulness felt even behind the lighter or more humorous songs on the program. His vocal chiselling of the opening phrase of Handel's air in itself was the act of a supreme master. There could not have been a lovelier melodic line. His singing of florid passages was flawless in its lightness and legato.

"There was the wonderful mastery of English diction, which utterly dispensed with the need of a printed text for the hearer to follow, and places Mr. McCormack apart from every other male singer whom we know in America. There was the complete understanding of the composer's purpose, whether it was the melancholy song of Bridge, or the strong feeling of Rachmaninoff's 'To the Children.' For his first and second groups Mr. McCormack sang encores. After

the third group of Irish folk songs he was compelled to sing four of them. He surpassed himself here, and the concert was prolonged until after half past ten because of the demonstrations which followed."

Marie Novello to Play in Toledo

"Hers is a name to conjure with," said Alfred Kalisch, the London critic, when he referred to Miss Novello's last appearance in the City on the Thames, prior to her trip across the pond. And a name to conjure with, it will doubtless be in America, when this, her first season, is over.

Miss Novello is a woman of parts. She paints—Welsh landscapes almost exclusively. She writes short stories for the British magazines, and she sings (but that is said to be a sad tale). A splendid type of Welsh blonde, her personality is as charming as her appearance would indicate. When two weeks ago she made her initial bow to a Canadian audience at Toronto, a storm of applause greeted her.

Toledo, Ohio, will hear Marie Novello in joint recital with Kathryn Meisle, the American contralto, at the Coliseum on the evening of November 10.

Singers Using McKinney Songs

"The Brown Eye Tavern," a new song by Howard D. McKinney, is to be used this season by Marion Harper Kuschke, soprano, and Ernest De Wald, baritone. Mme.

New York Concert Announcements

Thursday, November 2

Symphony Society of New York, afternoon.....Carnegie Hall
Florence Easton, song recital, evening.....Carnegie Hall
Jane Manner, musical reading, morning.....Aeolian Hall
Sue Harvard, song recital, evening.....Aeolian Hall

Friday, November 3

Symphony Society of New York, evening.....Carnegie Hall
La Forge-Berumen Noontday Musicale.....Aeolian Hall
Lynnwood Farnham, organ recital, afternoon.....Aeolian Hall
Walton Pyre, dramatic recital, evening.....Aeolian Hall
Rudolf Larsen, violin recital, evening.....Town Hall
Friday Morning Musicale.....Biltmore

Saturday, November 4

Benno Moiseiwitsch, piano recital, afternoon.....Carnegie Hall
Jascha Silberman, piano recital, evening.....Aeolian Hall
Felix Salmond, cello recital, evening.....Town Hall
Concert of Italian Folk Songs, evening.....Town Hall

Sunday, November 5

Isa Kremer, International Folk Songs, afternoon.....Carnegie Hall
Fedor Chaliapin, song recital, evening.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Francis Rogers, song recital, afternoon.....Town Hall
Illuminato Miserendino, violin recital, evening.....Town Hall
John McCormack, song recital, afternoon.....Hippodrome
Sousa and 200 Bandmen, evening.....Hippodrome
Rosa Raisa and Giacomo Rimini, song-recital, aft.....Century Theater
Concert for Young Folks, afternoon.....Punch and Judy Theater

Monday, November 6

Julia Claussen, song recital, evening.....Carnegie Hall
Norman Johnston, song recital, afternoon.....Aeolian Hall
Oliver Denton, piano recital, evening.....Aeolian Hall
Barbara Maurel, song recital, evening.....Town Hall

Tuesday, November 7

Therese Prochaska, song recital, afternoon.....Aeolian Hall
Elsie Raymond, song recital, evening.....Aeolian Hall
Clara Clemens, song recital, evening.....Town Hall

Wednesday, November 8

Misha Levitzki, piano recital, evening.....Carnegie Hall
May Korb, song recital, afternoon.....Aeolian Hall
Abraham Haitowitz, violin recital, evening.....Town Hall

Thursday, November 9

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
John Charles Thomas, song recital, afternoon.....Aeolian Hall
Margrit Werle, cello recital, evening.....Aeolian Hall

Kushka sang it at both Maine festivals, and Mr. De Wald programmed it first at Aeolian Hall, New York.
Mr. McKinney is director of music at Rutgers College, New Brunswick, N. J.

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By William J. Henderson

Reinald Werrenrath, the popular baritone, gave his first recital of the present season in Carnegie Hall yesterday afternoon.

It is always good to hear this distinguished artist sing—sometimes it is better. Yesterday was one of the better times.—*New York Herald.*

By H. T. Finck

Reinald Werrenrath gave his first recital of the season yesterday afternoon in Carnegie Hall before a very large and enthusiastic audience. His program was well chosen, beginning with a group of German songs and following with four Danish songs in the original text, which were sung with good effect. He was at his best in the "Sea Water Ballads," set to music by Frederick Keel to poems by John Masefield, which he sang with color, humor, dramatic power, and flawless diction.—*New York Evening Post.*

By Grena Bennett

Reinald Werrenrath was greeted by a large and enthusiastic audience at his season's debut in Carnegie Hall yesterday afternoon. The popular baritone gave a satisfying exhibition of his attainments, which are many and supreme. His magnificent voice was in excellent condition and his taste, musical intelligence and technic were never at fault.—*New York American.*

By Frank H. Warren

Reinald Werrenrath, baritone, shot a shaft of high light into the season's musical activities at his recital yesterday afternoon in Carnegie Hall. Mr. Werrenrath has the voice, the singing style, the phrasing, the diction and the interpreter's understanding, and his audiences are certain of yielding to the artistic spell.—*New York Evening World.*

NEW YORK EVENING WORLD, Oct. 23, Frank H.
NEW YORK AMERICAN, Oct. 23, Grena Bennett.
NEW YORK JOURNAL, Oct. 23, Irving Weil.—"Mr.
NEW YORK EVENING MAIL, Oct. 23, Katherine S.
NEW YORK STAATSZEITUNG, Oct. 23, Max Halp
of the greatest attention and admiration."
NEW YORK TELEGRAM, Oct. 23, Paul Morris.—"
NEW YORK TELEGRAPH, Oct. 23, Ruth Crosby D
appreciative audience."
NEW YORK HERALD, Oct. 23, W. J. Henderson.—"
NEW YORK TRIBUNE, Oct. 23, H. E. Krehbiel.—"
NEW YORK EVENING POST, Oct. 23, H. T. Finck.
power, and flawless diction."
NEW YORK WORLD, Oct. 23, Deems Taylor.—"Th
to hear."
NEW YORK SUN, Oct. 23, Gilbert Gabriel.—"Rein.
NEW YORK GLOBE, Oct. 23, Pitts Sanborn.—"Re

Reinald

IN RECITAL

By H. E. Krehbiel

Reinald Werrenrath, who gave a song recital in Carnegie Hall in the afternoon, was heard by a large assemblage of persons who have learned within the last two decades to appreciate artistic song in its universal aspect.

Mr. Werrenrath adhered to his old method of a list of good songs—German, French, English and American, with the usual infusion of Danish compositions, for which he has a special liking—and also his old and delightful habit of singing them all in the most refined and intelligent manner.—*New York Tribune.*

By Deems Taylor

There was a big audience at Carnegie Hall yesterday to hear Reinald Werrenrath give his first song recital of the season. Nor was it the conventional recital audience—one-sixth time-killers, one-third free tickets, and one-half friends of the performer. This was a real audience, composed for the most part of people who had come to hear good music well sung. And for most of the afternoon it heard what it had come to hear.

There is a solidity, a satisfying quality about a Werrenrath recital that makes this singer's popularity easily understandable. For, hearing him sing, one has the sense of well-being, of satisfaction with the world in general, that comes of being in the presence of a man who has mastered his medium.—*New York Morning World.*

—“His audiences are certain of yielding to the artistic spell.”

Reinald Werrenrath was greeted by a large and enthusiastic audience. His magnificent voice was in excellent condition.”

Reinald Werrenrath does some really notable singing.”

—“The audience continued to be insatiable.”

—“Mr. Werrenrath had the satisfaction at Carnegie to find the big hall completely filled. Mr. Werrenrath was again the object

of the few singers who know how to characterize a song as skillfully as Mr. Werrenrath.”

—“Reinald Werrenrath, whose following has long been established and enviable, gave his concert before a large and most

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and a big audience, a real audience composed of people who had come to hear good music well sung—it heard what it had come

to hear. Reinald Werrenrath was out to sing for thousands—and thousands heard him . . . his audience had a distinct welcome to give him.”

Reinald Werrenrath delighted a large audience that packed Carnegie Hall.”

WERREN RATH

CARNEGIE HALL - OCTOBER 22, 1922

By Pitts Sanborn

Reinald Werrenrath delighted a large audience that packed Carnegie Hall yesterday afternoon with one of his diversified programs. It was his first recital of the season, and one most enjoyable to his hearers, despite a hoarseness in his voice which his art concealed from most of his listeners.—*New York Evening Globe.*

By Ruth Crosby Dimick

Reinald Werrenrath, whose local following has long been established and enviable, gave his first fall concert at Carnegie Hall yesterday afternoon before a large and most appreciative audience.

His voice is even in better condition than it was last season and his tones deeper, richer and more resonant than ever before.—*New York Morning Telegraph.*

The usual immense audience greeted Reinald Werrenrath at his first song recital of the season yesterday afternoon at Carnegie Hall, and, as usual, remained, clamoring for more, until the lights were turned out.—*Brooklyn (N. Y.) Citizen.*

By J. C. Oestreiche

Carnegie Hall, crowded to the doors, greeted Reinald Werrenrath yesterday afternoon when he returned to New York to give the recital that illness had compelled him to postpone some time ago. He rendered a long program and he rendered it in a manner that left no doubt about his position in that group of concert artists that offers the supreme in singing. And how small that group is.—*Brooklyn Daily Times.*

By Gilbert Gabriel

Reinald Werrenrath, as indicated above, was out to sing for thousands—and thousands heard him. It was his first recital in New York for a year, his spring date having had to be canceled because of illness. So his audience had a distinct welcome to give him, and he in turn had a distinct program to sing for his audience.

In his opening group of Brahms, Franz and Hugo Wolf, and particularly in four Danish songs by Borresen, Nielsen and Lange-Muller, which are beautifully constructed pieces, Mr. Werrenrath was unusually effective. And when, of course, he came to Keel's settings of three of Masefield's "Salt Water Ballads" and to a group thereafter of unwearied Werrenrath favorites he was on his own, his indisputably own, ground. Such clippings from his memory book he never fails to republish in large, clear type and brightly colored inks.—*New York Sun.*

By Max Halperson

Mr. Werrenrath, who during a long term of years has advanced into the foremost rank of our concert singers, had the satisfaction at Carnegie Hall yesterday afternoon to find the big hall completely filled, in addition to the great throng which had gathered on the stage. Mr. Werrenrath is one of our most diligent and interesting singers, and was again yesterday the object of the greatest attention and admiration.—*New York Staatszeitung.*

By Irving Weil

Within his own gamut—and especially in the form known as the narrative ballad—Mr. Werrenrath does some really notable singing, singing that is a delight for its technical ease and finish and that is often exquisitely apt in its nicely adjusted and illuminative effects.—*New York Evening Journal.*

By Katherine Spaeth

The voice is a rarely beautiful one and its owner has intelligence and skill, with the sort of sentiment that is alleviated by a pleasant touch of humor. He had to repeat "Irmelin Rose," an appealing song in which fine phrasing and a delicate pathos were particularly persuasive.

For the all-English songs there were the popular "Duna," "The Wreck of the Julie Plante" and "The Road to Mandalay," done with that crystal diction which has always distinguished Mr. Werrenrath's performances. The audience continued to be insatiable, even after he added "Fuzzy Wuzzy" and "Smilin' Thru" and "Danny Deever," so he gave Deems Taylor's "May Day Carol" and two or three other encores before he was finally released.—*New York Evening Mail.*

By Paul Morris

Reinald Werrenrath gave a song recital yesterday afternoon in Carnegie Hall, singing a program consisting mostly of familiar music. There are few singers who know how to characterize a song as skilfully as Mr. Werrenrath.—*New York Evening Telegram.*

ROANOKE SEASON PROMISES TO BE ACTIVE AND INTERESTING

Music Clubs, Music Teachers' Association, Public Schools, Colleges, Church Choirs, Bands, Music Houses and Individuals Co-operate for Musical Progress of City

Roanoke, Va., October 11.—Last season this city probably enjoyed more music than in any previous year in its history and the results to those who sponsored these concerts were very satisfactory. The coming season is even more promising. There are two outstanding needs at present—a symphony orchestra and a choral society.

THURSDAY MORNING MUSIC CLUB SERIES.

The Thursday Morning Music Club, whose aim is to further the musical development of the city, announces the following series of artist concerts to be given at the City Auditorium: October 28—Carolina Lazzari and Rafaelo Diaz; December 15—Frieda Hempel, assisted by Lewis P. Fritze, flutist, and Coenraad V. Bos, accompanist; January 18—Harold Bauer and Pablo Casals.

This club was founded fifteen years ago by Mrs. George S. Gravatt, who is the honorary president. The present membership is composed of 400 active and associate members and 250 student members. The officers are: Mrs. Herbert B. Gregory, president; Nellie W. Stuart, first vice-president; Mrs. Clarence W. Baker, second vice-president; Mrs. Claude L. Guerrant, recording secretary; Daisy Wingfield, corresponding secretary, and Mrs. Wm. P. Wiltsee, treasurer. In addition to the regular monthly recitals of the club by local artists, there will be special programs in which opera, American music and Christmas music will be the subjects; a lecture by Rabbi J. L. Hahn on "Jewish Composers and Compositions," illustrated by artists and a lecture on "Evolution of the Band," by W. H. Burt, illustrated with instruments. Several programs will be given during the season by The Toy Symphony Orchestra, under the direction of Helen Hiatt.

MUSIC TEACHERS' ASSOCIATION.

Monthly meetings of the Music Teachers' Association will be held during the coming season. The present officers are: E. Clinton Eley, president; Daisy Wingfield, vice-president; Sarah Lyons, corresponding secretary; Edna Brown, recording secretary, and Frances Brophy, treasurer. This organization now has a membership of about 40. As usual, work of a constructive nature will be undertaken. This body holds membership in both the Musical Alliance and the State Music Teachers' Association. Florence Baird, a member of the association, who has been residing in Roanoke for the past year, has returned to Radford, where she has resumed her duties as head of the music department at Radford Normal School.

MUSIC IN THE PUBLIC SCHOOLS.

The music in our public schools has for some years been an important factor. This work will be carried forward again this year by Daisy Wingfield, supervisor of music. Sight singing, ear training, notation and appreciation of music are taught. A memory test will be held again this year with a view of encouraging work in music appreciation. Miss Wingfield is a graduate of the public school music supervisors' course at Cornell University, and much credit is due her for the splendid results already obtained. Roanoke is one of three Virginia cities giving high school students credits for the outside study of piano.

COLLEGES.

Splendid opportunities are offered at Hollins College for the serious student of music. Erich Rath is the head of the music department. He also manages such artists as appear at the college from time to time. The Hollins Choir is scheduled for a concert in early December, under the auspices of the Thursday Morning Music Club.

The Virginia College department of music will be in charge of H. L. Bilger, and a thorough course in voice and instruments is offered. The Letz Quartet, Edward Morris (pianist), and others will be heard at the college during this season.

MUSIC HOUSES COOPERATE.

A deep interest is manifested by the local music houses in the musical growth of our city. Especially is this true of Thurman & Boone Company. This firm maintains on the second floor of its establishment a large and beautiful music salon, which is used extensively for local concerts and recitals, and for which no charge is made. Its music department is in the capable hands of F. Willis Michael. In the early fall it will present at the Roanoke Theater the Russian pianist, David Pesetzki.

Hobbie Brothers is another enterprising firm which de-

serves special mention. They also, from time to time, present artists in the city.

BANDS.

Roanoke has four excellent bands—the Kazim Temple Band of forty-five pieces; Norfolk & Western Band of about forty pieces; the Virginia Bridge & Iron Company Band of thirty-five members and the Viscose Company Band, composed of thirty-five pieces. A number of free concerts were given during the past summer at Elmwood Park.

CHURCH CHOIRS.

Roanoke can boast of some splendid church choirs, both quartet and chorus. The Sunday programs are of a high standard and several of the choirs will include one or more oratorios or cantatas in their season's work, in addition to special musical programs from time to time. Among them are: The First Baptist Quartet—Beverly Wortham, soprano and director; Mrs. Sidney Small, contralto; J. Breakell, tenor, and Holland Persinger, basso; Peter Rasmussen, organist. The First Presbyterian Quartet—Mrs. Thos. Thornton, soprano; Alice G. Hawley, contralto and director; Harry Nash, tenor, and Lee Rogers, basso; Mrs. T. W. Spindle, organist. The Second Presbyterian Quartet—Mary Van Doren, soprano; Kate Noel, contralto; C. H. Chrisman, tenor, and Dr. M. R. Faville, basso and director; Mrs. M. R. Faville, organist. The St. John's Episcopal Church—chorus choir of thirty voices; Harry J. Zehm organist and choirmaster. Christ Episcopal Church—chorus of forty voices, Gordon H. Baker choirmaster; Blanche Deal, organist. As has been the custom for a number of years, this latter choir will render several cantatas during

Vincent Miserendino, is a sculptor of considerable reputation and achievement. One of his works, which is attracting particular attention just now, is a bronze statue of Theodore Roosevelt. This statue is to be placed in the central court of one of the most ambitious and up-to-date apartment houses now being built in the Bronx.

Per Nielsen Again Active in New Wilmington

Per Nielsen, baritone, returned to New Wilmington, Pa., on September 15, to begin his fourth year as director of the Westminster College of Music. His vacation was spent in Europe, having left the United States the first week in June, together with Mr. and Mrs. Christian Sinding, who are very much interested in Mr. Nielsen and his work. While abroad he spent two weeks at their country home near Christiania, and later had a fine trip up the Norwegian mountains. Mr. Nielsen attended some splendid concerts in Norway, and during his stay of one week in Copenhagen he heard Telmanti give a fine account of himself as soloist with orchestra. Mr. Nielsen studied for one month in Berlin with Dr. Oscar Daniels. He also made a short trip to London. At the present time Mr. Nielsen is busy with classes at the Westminster College of Music. He will continue to present singers and instrumentalists of the first rank in his Artists' Course, those engaged for this season being Raoul Vidas, French violinist; Margery Maxwell, soprano of the Chicago Opera; Suzanne Kenner, coloratura soprano, and Cecil Arden, both of the Metropolitan Opera Company; and Lester Donahue, American pianist. Mary Mellich, also of the Metropolitan Opera, has been engaged for the annual oratorio performance.

Erna Rubinstein Returns to Fill Concert Engagements

The young violinist, Erna Rubinstein, who stirred her audiences to tremendous enthusiasm last spring when she made her American debut, recently sailed from Europe on the Rotterdam in order to open her concert season in this country. Her first appearance will be in St. Louis, Mo., on November 6. Among her succeeding engagements will be appearances with the New York Philharmonic, the Chicago Symphony, New York Symphony and Minneapolis orchestras, and at the Metropolitan Opera House in New York on Sunday evening, December 2, in addition to recitals in Syracuse, Northampton, Kansas City, Rochester, Duluth, Winnipeg, Can., Buffalo, Fall River, Mass., Chicago, Denver, St. Joseph, Mo., Wichita and Emporia, Kans., and other cities.

Miss Rubinstein's first New York appearance will be in recital at Carnegie Hall on November 17, when she will play Vieuxtemps' D minor concerto for the first time in New York.

Stillman Kelley's Works Well Received Abroad

From Berlin comes a cablegram telling of the success of the performances of Edgar Stillman Kelly's works in Europe. The noted American composer's "New England Symphony," "Alice in Wonderland," the "Aladdin Suite" and the "Macbeth Suite" were given the last of September by the Philharmonic Symphony Orchestra of Berlin, with Stillman Kelley as guest conductor. The Chinese Ambassador in Berlin was in the audience and expressed himself as being much impressed by the Chinese themes in the "Aladdin Suite." The composer expects to return to this country before the Christmas holidays to take up his work as special lecturer at the Western College, Oxford, and the Cincinnati Conservatory of Music, Cincinnati.

Buffalo to Hear Nellie and Sara Kouns

The fall tour of Nellie and Sara Kouns, soprano duettists, will open at Buffalo today, November 2, where they will appear at the Elmwood Music Hall, under the auspices of the Ismailia Shrine. This appearance will be followed by a concert at the Temple Theater in Lewistown, Pa., on November 4. It was at this same theater that the Ruth St. Denis-Ted Shawn company of dancers gave such a successful performance two weeks ago that the manager wired Daniel Mayer, their manager, that he was willing to take any other artists, under his management, on faith in the future. The engagement for the Misses Kouns was the result.

Matzenauer Completing Pre-Opera Season

Margaret Matzenauer has started on the return trip of her pre-opera season concert tour. On October 30 she was heard in Oklahoma City, and on the following day she sang in Shawnee, Okla. On November 4 she will stop off at Columbus, O., and is expected back in New York on November 6. Mme. Matzenauer has been engaged for a recital in Hartford, Conn., on November 9.

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MUSIC WEEK TO BE AN ANNUAL EVENT.

Encouraged by the success attending Roanoke's first Music Week held last May, the Thursday Morning Music Club announces that this is to be an annual event and already plans are under way for this season's Music Week, which promises to be more enjoyable from every standpoint.

NEWSPAPERS AID.

Much credit is due C. D. Hewlett for his cooperation in spreading the gospel of music through the papers which he represents. Splendid work is being done by him through the columns of the Music Page, published once a week in each of our daily papers, containing not only the news of interest in the musical world, but also valuable and constructive articles from his own pen.

In addition to those already mentioned, other concerts will be given by local artists and organizations. Everything looks bright for the coming season. Better programs are being planned and more interest is being shown. More persons are studying than ever before and teachers report full classes. The trend is still upward and onward. G. H. B.

Italian Violinist a Member of Artist Family

Illuminato Miserendino, who is to give a violin recital in the Town Hall on Sunday evening, November 5, is a well known figure in musical circles of New York. His brother,

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CINCINNATI SYMPHONY REHEARSALS ARE BEGUN UNDER FRITZ REINER

Clubs Outline Work for Season—Other Notes of Interest

Cincinnati, Ohio, October 16.—The rehearsals of the Cincinnati Symphony Orchestra have begun in earnest for the opening of the first pair of symphony concerts to be given on October 27 and 28, at Emery Auditorium. The new director, Fritz Reiner, is quite enthusiastic over the organization and its future. He plans to give a fine program, and the interest both among the members of the orchestra and the public is much in evidence.

CLIFTON MUSIC CLUB ANNOUNCES CALENDAR FOR SEASON

The Clifton Music Club has announced its calendar for the coming season. The officers and directors of the club are: Mrs. Martin E. McKee, president; Mrs. Edward Fishback, vice president; Mrs. A. B. Yost, treasurer; Lucile Eilers, recording secretary; Katherine Dieterle, corresponding secretary. The directors are Mesdames D. W. McCarthy, John A. Hoffmann, P. S. Freer and William A. Earle. Mrs. E. S. Smith is librarian. The program committee for the coming year consists of Mrs. George W. Walker (chairman), Mesdames John A. Hoffmann, Albert A. Merkel, A. F. Scheu and Martin E. McKee, and Marguerite G. Yost and Eleanor Wenning. The honorary members are Minnie Tracey, Bertha Baur, Dan Beddoe and Mrs. Lewis H. Hosea.

NOTES

Eva Lowmaster, a former pupil of Alfred Blackman, a member of the vocal department of the Cincinnati Conservatory of Music, has been successful in singing in and about Pittsburgh, Pa. She has recently completed an engagement for a teachers' institute in Altoona, Pa.

Lillian Arkell Rixford, teacher of organ at the College of Music, gave a vesper organ recital at the Wyoming Presbyterian Church on October 15. She will appear in a recital on November 2 on the new organ in Christ Church, Springfield, Ohio. On November 14, under the auspices of the Ladies' Musical Club of Richmond, Ind., she will play at an organ recital in that city.

The Cincinnati Chapter of the American Guild of Organists has made plans for three subscription recitals this season, to be given by Marcel Dupré, of Notre Dame, Paris; Lynnwood Farnam, of the Church of the Holy Communion, New York City, and Edwin Arthur Kraft, of Trinity Cathedral and municipal organist of Cleveland, Ohio. The following committee is in charge: Mrs. Lester Blair, Allie Winans, Adolph Stadermann and Sidney Durst.

Grace Record, a pupil of Thomas James Kelley of the Cincinnati Conservatory of Music, has been given the appointment of teacher of singing at Milliken Conservatory of Music, Decatur, Ill. She has also been offered the position of leading soprano in a quartet choir in that city. Margaret Braham, another pupil of Mr. Kelley, has been placed in charge of the voice department of Glendale College. Additional honors have been bestowed on Helen Hedden, who is a graduate pupil of Mr. Kelley, she having taken charge of the voice department of the University at Athens, Ohio. Dorothy Benner has been appointed to a position at Washington Court House, Ohio.

Emil Heermann, a teacher of violin at the College of Music and concert master of the Cincinnati Symphony Orchestra, has returned from his summer vacation spent in Europe. He has brought with him a number of novelties, which will later be played in the chamber music concerts to be given at the College of Music during the winter months.

Burnet C. Tuthill, manager of the Cincinnati Conservatory of Music, who attended the Berkshire Festival of Chamber Music at Pittsfield, Mass., has returned home.

Carl Maybach, trombonist, and a graduate from the class of Modeste Alloo of the Cincinnati Conservatory of Music, has recently accepted a position as a member of the faculty of Homer Institute of Fine Arts, Kansas City. He is the director of an orchestra of forty pieces.

The Women's Musical Club held its first meeting of the season on October 4, at the home of Mrs. C. J. Broeman. After a business session the program for the coming year was outlined and plans were made for carrying out the same. Two members were added to the roster.

Lillian Denman, of the class of Leo Stoffregen, played a group of piano numbers for the Lockland Mothers' Club, at the Lockland high school auditorium, October 12.

Jean Orloff, violinist of the Stuart Walker Company, a local theatrical organization, is a graduate of the College of Music. She was a pupil of Leandro Campanari and received a gold medal.

Two of Mrs. H. H. A. Beach's recent compositions have been dedicated to Cincinnati organizations—the Culp String Quartet and the Women's Club Choral. It is likely that the string quartet will be produced at the second concert of the Culp Quartet next February.

Cathlene Iseman, a pupil of Marcan Thalberg, of the

G. M. CURCI

Cincinnati Conservatory of Music, was the winner of the first prize in the piano contest at Fontainebleau. Agnes Nicholson, a pupil of Mme. Liszewska, was likewise the recipient of one of the prizes. In addition to the above, four of the Conservatory girls carried off prizes, two in piano and two in violin.

The first meeting of the University of Cincinnati Glee Club was held on October 3. Will R. Reeves, director of the club, was much pleased with the showing made on this occasion. In addition to the annual concert to be given at Emery Auditorium, there will be several out of town trips made by the club, and a number of concerts at the university.

Minnie Hirsch, who was a former pupil of the Cincinnati Conservatory of Music and who has been teaching at the Toledo Conservatory of Music, has been granted a leave of absence for a year to go on a concert tour.

William Kopp, of the Cincinnati Symphony Orchestra, played at the Clifford Presbyterian Church on October 8. Helen Machle Jones, soprano, was also a soloist, and the director and organist was Beulah Davis.

The Covington Women's Club gave a delightful musical program on October 9. Those taking part were Carrie Schaefer, piano; Mrs. Irving Park, violin; Mary Louise Hand, voice, and Mrs. Frank Shattuck, violin. W. W.

Critics Have Warm Praise for Franko

At both Isadora Duncan's New York recitals, the critics made it a point to speak very warmly of Nahana Franko's contribution to the program. For instance, the American said: "It was generous of Isadora Duncan, and it was just, that she should share honors demonstratively with Nahana



NAHANA FRANKO.

Franko. Mr. Franko had gathered around him a symphony orchestra of exceptional excellence—a surprisingly fine body of musicians—and under the popular leader's temperamental and scoreless guidance that valiant band of virtuosi played with a rich sonority and fervor that at times almost made one forget Miss Duncan's distinguished presence on the stage. So vehement, however, were the attentions which she bestowed upon her gifted associates after each of the selections in which she took part that the modest maestro now and then could not conceal his embarrassment. And when Miss Duncan called him to the stage following the Death March from "Götterdämmerung" and clutching his hand drew him closer and closer the crowd of spectators held its breath in anticipation of what might be the next development. Then it was that Miss Duncan, still clinging to Mr. Franko, addressed her audience as follows in a voice choking with emotion: 'Ladies and gentlemen, will you excuse me if I tell you what is in my heart. The last time I danced to this music was with Artur Nikisch.' Miss Duncan paused, suppressing a sob. 'This man here,' she continued, 'is an artist, a great artist,' and she inclined her head towards Mr. Franko. 'He has rhythm,' she exclaimed in accents emphatic. Another pause. 'He and I for the memory of Nikisch,' (another pause) 'and Wagner.' She waved her hand to the orchestra, and every man rose to the call.

An excerpt from the World follows: "And truly Mr. Franko did conduct well. . . . Mr. Franko's abilities managed to shine. His tempi were vigorous and still unhurried. His interpretations had breadth and dignity, and his handling of color and dynamics were, when the players would allow it, interesting and effective."

"The orchestra, under Nahana Franko, played and shared deservedly in the applause that was accorded throughout the program," said the critic of the Herald. "As at her first recital," wrote the Tribune, "Miss Duncan lavished marks of appreciation upon Mr. Franko, who besides conducting the orchestra for her dancing, contributed the prelude to 'Lohengrin' and the overture to 'Tannhäuser.'" The Evening World commented: "The occasion was notable for the elevation of our own Nahana Franko, her orchestra leader, to the ranks of great conductors."

"She called Mr. Franko a great artist, with rhythm, and then with a noble gesture: 'He and I for Nikisch—and

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Wagner," said the reviewer of the Sun. The verdict of the critic of the Globe said: "The music dramatized in pantomime by Miss Duncan was all that of Wagner and rendered with perfection by Nahana Franko's symphony orchestra."

These admirable comments are indeed a well deserved tribute to Mr. Franko and his batonic skill.

Sold-Out Houses for Samaroff

Not only artistic acclaim but new box office records have followed the return of Olga Samaroff to the concert platform this season. At Mme. Samaroff's first recital of the season, in Bar Harbor, Me., the Temple of Arts was sold out and as many extra chairs as the hall would hold were placed to accommodate those who could not obtain regular seats. This audience, which included many distinguished summer visitors from New York, Philadelphia, Boston and Washington, established a new record at Bar Harbor.

At her recent recital at the Academy of Music in Philadelphia on October 16, Mme. Samaroff again drew a completely sold-out house, every one of the some three thousand seats in the great auditorium being taken, and there were at least one hundred persons seated on the stage.

Mme. Samaroff's popularity as a recitalist seems equal to her popularity as an orchestral soloist this season. She has already had three appearances with the Detroit Symphony Orchestra under Ossip Gabrilowitsch and will appear with the Philadelphia Orchestra under Leopold Stokowski at Philadelphia on November 3 and 4, and with the same organization at Baltimore on November 8.

Reception for John Charles Thomas

After the splendid recital given on October 15 at Aeolian Hall by John Charles Thomas, a reception was tendered in his honor by Mrs. Thomas F. Gilroy, at her beautiful apartment at 290 Park Avenue, New York City. Among those present were: Ethel Barrymore, Mrs. Earle Benham, Miss Lulu Breid, Albert Clayburg, Mr. and Mrs. H. R. Dennis of Morristown, Mr. and Mrs. Leroy Dow, Wallace Ettinger, Mrs. Stanley Gifford, Michael Hart, Mrs. Raymond Hitchcock, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Russell Landale, Mr. and Mrs. Frederick Ley, Mrs. Alexander McKay, Julius P. Meyer, Grant Mitchell, Mr. and Mrs. Josef Stransky and Mrs. Julius Walsh of St. Louis.

Philadelphia Orchestra Presents Dux

The Philadelphia Orchestra presented Clair Dux as soloist at the second pair of concerts at the Academy of Music, Philadelphia, Friday afternoon, October 13, and Saturday evening, October 14. She was heard in the Jaguaria aria with flute obbligato, Halevy, and "Liebesbriefchen" and "Sommer," Korngold, and "Wienlied," Reger. The orchestral numbers were the "Oberon" overture, Weber, "Deutsche Tanz," Schubert, and the Strauss tone poem, "Ein Heldenleben."

Tour of Texas Pending for Sara Stein

Sara Stein made such an excellent impression when she sang recently at the State Conference (Pennsylvania Section) of the National Council of Jewish Women that she may make a tour of Texas under the auspices of that organization. Miss Stein is scheduled for a recital in Witherpoon Hall, Philadelphia, on the evening of November 8. She also will give a recital in New York this season. The soprano is an artist pupil of Giuseppe Bogghetti, of New York and Philadelphia.



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NEW YORK CONCERTS

(Continued from page 27)

"Pianists," "Fossils," "The Swan," "Finale"—in which nearly all the animals momentarily reappear. Musically best are "The Swan," the lovely piece for cello and (in the original) two pianos, the only number of the suite that Saint-Saëns had made public and Anna Pavlova eternally popular, and "The Cuckoo," in which a clarinet behind the scenes softly breathes the cuckoo's two familiar notes to the accompaniment of the two pianos, playing a chorale-like passage suggestive of Franck. Genuinely funny is the first number, with the roaring of the lions in the strings; the kangaroos leaping about on the two pianos; the braying "gentlemen with the long ears," an extremely ingenious bit of orchestration for the violins alone; "Pianists," an exquisitely humorous parody of five finger exercises on the two pianos, progressing upward by chromatic half-steps, supplied by full chords of the orchestra; "Fossils," in which Saint-Saëns definitely assigns to that class his own tune from the "Danse Macabre" and two or three other tunes; and the delightful finale, a galop.

At the two pianos were Mr. Damrosch and his nephew, Leopold Damrosch Mannes, both of whom played with real appreciation of the humorous points of the score—a pity that some more energetic conductor than René Pollain was not at the helm, for this sort of score depends so much upon a thorough accentuation of the nuances of the score and M. Pollain's lions did not roar with the enthusiasm that they should have, his elephants were not cumbersome enough, and his cuckoo so modest as to be heard only by straining the ears to the utmost. The audience liked the delightful work. There was hearty applause and equally hearty laughter. Then, to end with, Mr. Damrosch dashed his men through the first Hungarian rhapsody of Monsieur l'Abbé Liszt.

ISA KREMER

Something quite unique was the recital given by Isa Kremer, Russian singer, at Carnegie Hall, Sunday afternoon, October 29. It would be difficult indeed to judge her by the standards of the average song recitalist, for she inclines more toward the art of the diseuse, or is, as W. J. Henderson aptly puts it in the Herald, "a lyric elocutionist." However, while it is not her voice primarily which has earned her such successes, it would be unfair to let that pass unnoticed. Her voice has the typical Russian quality, great volume, resonance and varied timbre, and adapts itself to the role or the mood she is portraying. It is generally pleasing, though too nasal at times, particularly in French songs.

Miss Kremer has had a more or less amazing career, having had unusual success in Europe during the past six years. Her great popularity is due to her exceptional ability to sway large audiences through her depicting of the various human emotions. She has had a splendid operatic training and when very young she earned the praise of famous critics for the singing of Mimi with Anzelm in "La Bohème." It has already been told in the pages of the MUSICAL COURIER of her interesting and enormously successful concert tours through Europe.

A magnetic personality commands attention as soon as Miss Kremer appears on the stage. On Sunday afternoon at Carnegie Hall a small platform was elevated upon the stage and a spotlight in addition to other stage lights was put into effective use for the artist, who was beautifully gowned, and possessed a striking beauty of her own. She was billed as an international balladist, and her program comprised Russian, French, Italian and Jewish songs, besides one translated in English. Miss Kremer gave a remarkably vivid portrayal of the songs, her great dramatic talent holding the attention and admiration of the audience at all times.

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She was aided in her interpretation by graceful and expressive gestures, poses and facial expression, and so successful was she in conveying the atmosphere of the song that it mattered not much in what tongue she sang; it was intelligible to all in the huge audience, which was rather a polyglot one, with Russians largely in the majority. It is small wonder that her career in Europe has been so sensational. True artistry such as hers is bound to be recognized anywhere.

The reviewer for the World writes: "That she is a true artist is apparent from the moment she steps to the platform. She is a mimist of no mean capacity, and she has what too few such interpreters have—a voice of real operatic quality, rich and expressive." And speaking of her characterizations he adds, "She is what she portrays."

Miss Kremer was assisted in her program by Joseph Cherniavsky, cellist, who contributed two groups of solos, including two of his own compositions, and drew hearty applause. He was accompanied by Laura Cherniavsky. Kurt Hetzel accompanied Miss Kremer in a skillful manner.

LENORA SPARKES

Lenora Sparkes, soprano, member of the Metropolitan Opera Company, gave a recital at Town Hall on Sunday afternoon, October 29. In the center of interest of her program was a group of four parody songs from Rupert Hughes' Nursery Rhymes, sung—if memory is correct—for the first time in public here. Mr. Hughes proved long ago what a fine musician he is in his arrangements of old English and Irish songs, and these original parodies show the same fine musicianship. The verses are delightful and the whole group, splendidly interpreted with just the right touch of humor by Miss Sparkes, was a great success, the audience insisting upon an immediate repetition of "Sing a Song of Sixpence." The other new songs were "The Little Shepherd Song" and "Happiness," by Clara Edwards, both from M.S. and both tuneful, the former in particular having distinct atmosphere. Miss Sparkes was called upon to repeat it. A charming song by Ravel, "Le Cigne," the two melodious numbers of Wolf-Ferrari with which the program opened, and a well chosen Brahms group, were other items of interest. Miss Sparkes was in good voice and sang with that easy mastery of vocal art which has long been hers. The audience was heartily appreciative.

The Herald said: "Miss Sparkes . . . sang a program containing much novelty with fine vocal skill and excellent dramatic characterization. . . Her clear diction, always one of her strong points, did her good service." The World said "Miss Sparkes' voice sounds rather warmer than it used to at the Metropolitan, but she is still happier when dealing with the cool, passionless lyric."

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FACULTY CONCERT

A concert which attracted a capacity Carnegie Hall audience on Sunday evening, October 29, creating more than usual interest, was that given by the faculty of the affiliated New York College of Music and American Conservatory of Music, Messrs. Hein and Fraemcke, directors. Three concertos were played and two orchestral numbers, these constituting an evening of absolute music which was greatly enjoyed. Not more than three music schools in New York venture to give such a concert in Carnegie Hall. So that all the more credit is due Carl Hein, well known vocal teacher and conductor, and his co-director, August Fraemcke, the prominent pianist, who have directed these institutions for the past two decades. Dirk G. Holland played the favorite Bruch violin concerto so well that he had to come out three times afterward, and William Ebann was heard in the Saint-Saëns concerto, his fine cantilena-tone and impeccable technic bringing him resounding applause.

As for the pianist, August Fraemcke, able artist, with a record of appearances with the New York Philharmonic and other organizations as soloist, his entrance on the platform was the signal for big applause. Genial man, his temperamental interpretation of the brilliant music contained in Schytte's concerto was heightened by his absolute mastery of every detail, with ease of playing. He was recalled three times.

In the orchestra of fifty players were five first violinists (all girls), four seconds, and three girl cellists, and these united in playing Schubert's "Rosamunde" overture and Herbert's "American Fantasia," opening and closing the concert with éclat, Carl Hein conducting with that good taste and authority associated with his name. Under his watchful and sympathetic guidance the orchestra also played accompaniments to the three concertos, and much of the credit for this unique affair naturally belongs to him.

Do You Sing With Your Soul?

"Of course you need an epiglottis and a larynx and the other mechanical means of producing sound. But however perfect this apparatus may be, it is nothing if you center in it your reliance. You must sing with your soul, your heart. Your throat will take care of itself." This is the revolutionary theory of Clara Novello Davies.

It is indeed revolutionary. There is no profession in which there are quite so many theories about education as in singing. Every day someone is propounding some marvelous discovery which opens the portals to the seekers

after song. They are all complicated and technical in a physiological sense. And then comes this English woman, famous in her own country, and declares that singing is a matter of the spirit as well as the body. "Psychological and physiological is the science of perfect song. Caruso's wonderful tones did not owe their beauty to vocal gymnastics only. He sang with his spirit. His heart went into his tones and they went straight to the hearts of his hearers."

Mme. Davies recently came back from Great Britain, where she went this summer to celebrate her Golden Jubilee in song. It was commemorated by a festival at her native Cardiff in Wales, in which all the great singing organizations of Wales took part. When she left England to return to New York all the papers of the great cities spoke in regret at her departure, and the Pall Mall Gazette of London said that what was England's loss was America's gain. England would like to have kept Mme. Davies, but she believes she has a mission here, and agrees with Conan Doyle, Harry Lauder, etc., that if you have a worthwhile message, the United States is the place to bring it. A. B.

Erminia Ligotti a Youthful Soprano

Erminia Ligotti, an extremely youthful and gifted soprano, has shown musical activities which, in view of her age, are really remarkable. Within fifteen days she appeared in opera, in the role of Desdemona (Verdi's "Othello"), at the Academy of Music, Brooklyn; gave a song



ERMINIA LIGOTTI

recital at Town Hall, New York, beside singing in a Masonic concert, and with the National Opera Club, Waldorf-Astoria Hotel. The MUSICAL COURIER's notice of her recital at Town Hall appeared in the issue of October 19. Appended are some press comments:

Erminia Ligotti, soprano, gave a concert in Town Hall last evening. She sang "Un bel dì" ("Ah fors e lui") ("La Traviata") and songs, including Strauss' "Zueignung" and Brahms' "Mainacht." The audience rewarded the effort of the performer with cordial applause.—N. Y. Herald, October 12, 1922.

Excellent in the role of Desdemona was Erminia Ligotti.—Progresso Italo-Americano.

Erminia Ligotti, soprano, opened the Town Hall's list of recitals last evening. Encores were frequent, and the audience was lavish in applause.—N. Y. Tribune, October 12.

Erminia Ligotti gave a capable exhibition of her musical gifts at the Town Hall last night. She is a young soprano who possesses a sympathetic voice and a well developed sense of the dramatic. She disclosed a voice of remarkable volume and richness.—N. Y. American, October 12.

Miss Ligotti has studied with Mme. Clementine de Vere-Sapio, who predicts a brilliant future for her.

Another Van Emden Success

Harriet Van Emden had another splendid success on October 4, this time in Vienna, and owing to the favor with which she met, her manager advertised the following day in the papers that she had been persuaded to give a second recital on October 9. At the first recital there Miss Van Emden gave five encores after the last group, and the audience which gathered about the stage still clamored for more.

Cisneros to Sing in Boston

When the San Carlo Opera Company begins its season in Boston with "Aida," on November 6, the cast will be the same as was heard at the Century here, on September 23, when Eleonora Cisneros, mezzo soprano, was the Amneris. In this role Mme. Cisneros shows the splendid quality of her voice as well as her histrionic ability to excellent advantage.

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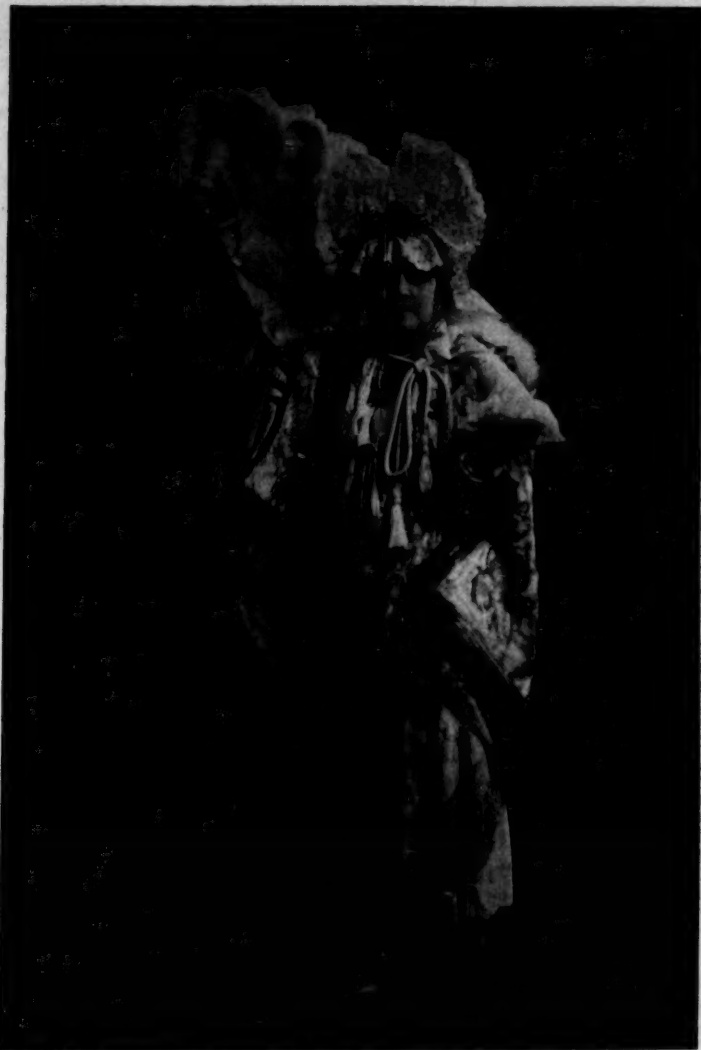
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CORNELIA COLTON HOLLISTER, dramatic soprano, as the Gypsy Queen in the presentation of her musical tableaux, "The Vision," at Lenox, Mass., on August 28.

Hagar Filling Many Engagements

Emily Stokes Hagar, soprano, is filling many engagements and return engagements this fall. In listing them, mention might be made of the following: October 4, Buffalo, N. Y.; October 15, Philadelphia; October 16, Montrose, Pa.; October 22 and 25, Philadelphia. One of her forthcoming engagements is with the Bach Choir of Bethlehem on November 4, when that organization appears in concert in Philadelphia. Mrs. Hagar's Philadelphia recital is scheduled for Witherspoon Hall on November 13. She is booked for an appearance in Atlantic City on November 16, and November 23 there will be an engagement in Millersville, Pa. December 19 the soprano will sing with the Philadelphia Consistory Choir at the Academy of Music.

A Novel Suggestion for a Song

Florence Foster Jenkins, president of the Verdi Club, who is coaching with Maestro Seismit-Doda is so much interested in his vocal exercises that she asked him to compose a song for her based on them. The maestro, who is known for his versatility, acquiesced immediately, and therefore a novel song from his pen is to be issued in the near future.

Activities of Helen Buchanan Hitner

Helen Buchanan Hitner was soloist on Sunday, October 15, at the afternoon service at the Church of the Holy Apostles, Philadelphia, and October 17 she was scheduled to sing for the Women's Club at Narberth. Friday evening, November 4, the soprano will be heard in Doylestown; November 10 in concert at St. Paul's Church, and December 5 she will sing for the Women's Club of Pittsburgh.

Dmitry Dobkin at Town Hall November 14

Dmitry Dobkin, Russian tenor, will give a recital at the Town Hall, New York, on Tuesday evening, November 14, for which he is preparing an interesting program of songs of the different nationalities to be sung in the original languages. He will be assisted by Giuseppe Bamboschek, conductor of the Metropolitan Opera House.

Hempel Home on Olympic

Frieda Hempel arrived Tuesday, October 31, on the S. S. Olympic, bringing glowing reports of her enthusiastic reception in London. The prima donna will open her season in Montreal on November 6 as soloist with the Boston Symphony Orchestra.

Ruffo on Tour

Ruffo started on his Western tour last Monday, and will be heard in Philadelphia, Pittsburgh, Chicago, St. Louis, Kansas City, Tulsa, Springfield, Toronto, returning East to sing in New Haven, Providence, Worcester, and at the Biltmore Friday Morning Musicales on November 17.

Gigli Concludes Fall Concert Tour

Gigli recently sang in Cleveland, Chicago, Grand Rapids, Wheeling and Montreal, and will give the last of his fall

Cornelia Colton Hollister's Work Highly Endorsed

Cornelia Colton Hollister, a well known soprano of Toledo, Ohio, who spends her summers at Lenox, Mass., in the heart of the Berkshires, gave that city a delightful treat on August 28, when she presented a musical tableaux, "The Vision," which she wrote, staged and directed herself, besides taking part, for the benefit of the Lenox Brotherhood Sinking Fund. The Town Hall was crowded, a number being turned away, and there were many requests for the tableaux's repetition.

Mrs. Hollister appeared as a Gypsy Queen and was cordially received. The Berkshire Evening Eagle, in commenting upon her singing said: "She has a clear, dramatic soprano voice which has been heard in Lenox on various occasions and it was never more effective than last evening. Her numbers were heartily re-demanded."

Mrs. Hollister is also favorably known in Lenox through her association with the choir of the Congregational Church, consisting of some excellent voices. The Springfield Sunday Republican of July 23, in an article devoted to the admirable work done by the choir, said as follows: "The choir has been augmented this season by the addition of Mrs. Hollister and the choir and the church deem themselves fortunate in having Mrs. Hollister's musical help for she is a soprano of note. She is a great favorite with radio fans in the Middle West, having successfully broadcasted such arias as 'Un Bel Di' from 'Madame Butterfly' and 'Addio' from 'La Bohème.' . . . Mrs. Hollister is a truly independent artist musician, choosing her own time and place for singing, and has a repertoire, always ready, of twenty arias in four languages. She has a following of young artists who consult her about the wonderful method of bel canto that she has acquired after combining the Italian and German traditions."

concerts on Friday morning, November 3, when he will appear at the Biltmore Friday Morning Musicales. On Monday, November 6, he will begin rehearsals with the Metropolitan Opera Company, whose season opens on November 13.

Raisa and Rimini Off for Chicago Soon

Raisa and Rimini have just finished a tour of the West, where they appeared in Denver, St. Joseph, Kansas City, Cleveland, Chicago, Milwaukee, Omaha, Pittsburgh, Toledo and Springfield, Ohio. The last of their series of fall concerts will be given on Sunday afternoon, November 5, at the Century, immediately after which they will leave for Chicago, to start rehearsals with the Chicago Civic Opera Company.

John Charles Thomas to Sing at Stotesbury Musicales

John Charles Thomas, the American baritone, has been engaged to sing at a private musicale to be given at the Philadelphia home of Mr. and Mrs. Edward T. Stotesbury on Tuesday afternoon, November 7 (Election Day). By popular request, he will give another recital at Aeolian Hall on Thursday afternoon, November 9—immediately after which he leaves on a tour through to the West, returning to New York after the holidays.

Simmons to Sing at Columbia University

William Simmons, baritone, has been engaged to sing on the Columbia University Concert Course this season.

American Institute Resumes

The American Institute of Applied Music, Kate S. Chittenden, dean, has issued a four page folder containing a detailed list of lectures, classes for students, sonata recitals



THIBAUD PLAYS A NEW INSTRUMENT with Alfred Cortot as the victim of his successful shooting with a movie camera. The two distinguished French artists arrived a few days ago on the S. S. Paris. (Photobroadcast Bain News Service)

(beginning with the 101st recital on October 13), and noting other information for patrons. The whole gives an intimate glimpse of the tremendous activities of the school in all its phases. A series of recitals, the music of which will be by former students and faculty members, is announced, and classes in piano pedagogy and history of music are scheduled to begin February 2. Special invitations for recitals and lectures, receptions, etc., are issued; the informal recitals by students are private. The thirty-seventh school year began October 2.

A Lecture Intime for Colleges, Clubs, etc. Three Years' Study With Liszt

By Carl V. Lachmund, Pianist-Composer

From his diary records of 741 pages of Liszt's tri-weekly lessons at Weimar, with Rosenthal, D'Albert, Siloti and Sauer as fellow students. A mine of instructive nuggets for piano students.

PREPARING PIANISTS FOR PUBLIC APPEARANCE A SPECIALTY. Mr. Lachmund having toured as solo pianist with Wilhelm, the great violinist, and others of fame. For course of lessons or lectures, address Studio 15, Steinway Hall, 109 East 14th Street, New York.

The Girl Who Made Good



The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose "Ah! Fors e lui" from "La Traviata" surpassed by a league the performance of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone. She was very successful and, of course, responded to encores, among these Sousa's "Fanny."—Herman Devries, *Chicago Evening American*, Monday, October 9, 1922.

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GRAND RAPIDS HAS UNUSUALLY FULL MUSICAL SEASON AHEAD

The Mary Free Bed Guild, Master Artist Course and St. Cecilia Society Offer Many Attractions—Ottokar Malek Directing Civic Orchestra—Polish Choral Contest Held—Notes

Grand Rapids, Mich., October 4.—Not in years has the musical season opened as auspiciously in this city as it has this fall. Several courses have been arranged, two of them having their first concerts in October. The clubs have a very active year planned, and in local studios the conditions are promising, teachers reporting full classes already, with many on the waiting list.

THE MARY FREE BED GUILD COURSE.

The Mary Free Bed Guild, of which Mrs. H. Monroe Dunham is president, will present the following artists: Beniamino Gigli, tenor, and Rosa Ponselle, dramatic soprano, on November 1; Feodor Chaliapin, basso, on January 17; Marie Jeritza, soprano, on March 16, and Erika Morini, violinist, the date to be announced later. This is the eleventh annual concert course given by the Guild, and the house is already practically sold out for this season.

THE MASTER ARTIST COURSE.

The Master Artist Course, Morris White manager, began on October 4, with Edward Johnson, tenor (his third appearance within a year in Grand Rapids), and Edith Mason, soprano; Reinald Werrenrath, baritone, on October 11. Other recitals will include Louise Homer, contralto, on October 25; November 17, Jascha Heifetz, violinist. The subscription has been large for this course, and a second series is being arranged for the post-holiday season.

THE ST. CECILIA SOCIETY PLANS.

The St. Cecilia Society, Mrs. F. Dunbar Robertson, president, has many interesting events on its musical calendar. The Ukrainian National Chorus, Alexander Koschetz conductor, will appear in a concert on February 9 in the Armory. The soloists will be Nina Koschetz and Oda Slobodskaja. On the regular course will be Edwin Stanley Seder of Chicago, in an organ recital in St. Mark's Cathedral, on October 20; Bertha Erza, dramatic soprano, at the club auditorium on December 1; Guy Maier and Lee Pattison, in a two-piano recital on January 5; and the Philharmonic String Quartet of Chicago, consisting of George Dasch (first violin), Fritz Itte (second violin), Otto Roehrborn (viola) and Carl Brueckner (cello). On the opening day Lloyd Loar, of Kalamazoo, who won the one hundred dollar prize offered last year by the St. Cecilia Society to the National Federation of Music Clubs for the best composition for cello, will play before the society the prize number, "A Nocturne in D major." Artist members' recitals will be given by the following: November 17, Mrs. F. A. Montelius, mezzo-contralto, and Mrs. W. H. Wismer, pianist; February 2, Mrs. Reuben Maurits, soprano, and Mrs. Adolph Hake, pianist; April 13, the St. Cecilia Quintet and Mrs. Thomas C. Irwin, soprano. The St. Cecilia Chorus of fifty women's voices, Harold Tower director, will give the program on February 16.

OTTOKAR MALEK DIRECTING CIVIC ORCHESTRA.

Ottokar Malek, pianist, who moved to Chicago a year ago, has returned to Grand Rapids to reside and will

resume his teaching. Mr. Malek is also director of the Civic Orchestra, an organization of forty or fifty amateur and professional players, founded by the St. Cecilia Society in 1917. Mr. Malek reports that the outlook is for a prosperous season, the campaign for a sustaining fund for the orchestra having been successful. Rehearsals, which are held in Central High School auditorium, have already started. At least three local concerts will be given; one is booked at Holland, Mich., and other outside engagements are pending.

POLISH CHORAL CONTEST HELD.

On September 3, 4 and 5, the Michigan branch of the Polish National Alliance held a choral contest in this city. Choruses from Detroit, Saginaw, Bay City, Flint, Grand Rapids and other cities competed. First prize was won by the Detroit Male Choir, second prize by the Bay City Women's Choir, and the third prize by the Detroit Mixed Chorus. The Grand Rapids Chorus, Lutnia Halka, organized in 1899, and for twenty years under the same director, John Rymar, was a shade behind third place, with a rating of 96.5. Leon Orlikowski is president of the chorus. The chairman of program arrangements was Roman Walczewski. About 400 members of the Michigan branch were present at the contest. State officers elected were Thomas Adamski of Detroit, president; Anna Kowalski of Detroit, first vice-president; Otto Walczewski of Grand Rapids, second vice-president; Stanley Pastarnacki of Detroit, secretary; Otto Kuzuski of Detroit, financial secretary, and Stephen Pastarnacki of Detroit, general director. The next state convention will be held in 1924, the city not yet decided. The triennial national convention begins on May 30 in Detroit.

NOTES.

In the St. Cecilia auditorium on September 15, under the auspices of the Chase-Hackley Piano Company, a recital was given by Robert MacDonald, gifted young pianist of Chicago, in conjunction with the Chase Brothers' reproducing grand piano.

Two local bands, the Grand Rapids Concert Band (W. A. Goble, director) and the Furniture City Band (Orris Bonney, director), have just closed very successful summer seasons. The Grand Rapids Concert Band has given fifteen concerts in the different city parks, these being made possible by a fund subscribed to principally by local business men. Lucy Dean, soprano, was soloist at the final concert. The Furniture City Band has given regular Sunday concerts at John Ball Park. It is estimated that an average of 7,000 people attended each of these concerts.

Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, has returned from Chicago, where he attended the convention of the National Association of Organists. He has resumed his teaching and choir work, and is preparing a series of organ recitals to be given during the winter.

The choir of Immanuel Presbyterian Church has just completed a summer series of three musicals from "A Story of the Orient." Ray Alysorth is leader of the choir, which consists of thirty voices. The soloist for the series has been Anthony Weststrate, cellist.

Marguerite Kortlander, pianist, has returned from Chicago, where she assisted Mrs. Marx Oberndorfer in arranging a music memory contest at Ravinia Park. She will open her studio on Cherry street for piano instruction.

Oscar Cress, pianist, has returned from Macatawa Park, where he spent the summer. Mr. Cress has charge of the piano department at Hope College, Holland, Mich.

May Strong, soprano, has accepted a position as supervisor of music in the public schools of Petoskey, Mich. Miss Strong's compositions have been accorded much favorable consideration during the past year. They have been featured on many local programs, one entire afternoon having been devoted to them by the St. Cecilia Society, and in July, at South Bend, Ind., William Middelschulte, organist of Chicago, having played Miss Strong's "Reverie" on his program of American organ compositions.

Agnes Douglas has returned from New York, where she has been studying with Herr Kraus of Vienna, and will open her studio in the Porter building.

Carl Sobie, former tenor at St. Andrew's Cathedral, is studying in Chicago, and singing at the Chicago Theater.

Kathryn Strong, mezzo-contralto, who has been in the vocal department of De Pauw University, Greencastle, Ind., has returned to this city to reside, and will open a vocal studio. During the summer she has been appearing on the Independent Chautauqua course.

Ned Colby has resumed his position as first violinist with Powers' Theater Orchestra, after traveling through the West with the Dunbar Opera Company. He will continue his study with Ludwig Becker of Chicago.

Ethelyn Crow, soprano, who has been an instructor in the vocal department of the Normal School at Mt. Pleasant, Mich., will go to Chicago to spend the winter in a special study of vocal methods.

Mr. and Mrs. Reese Veatch entertained with a musicale at their home on September 18. A program of three groups was sung by Mrs. Loren J. Staples, mezzo-contralto, accompanied by Mr. Staples.

Arthur Andersch, of the Andersch Piano Studios, has returned from a three months' trip to Europe, and will open his studios in the Gilbert building. H. B. R.

Myra Hess Scores With Sir Henry Wood

Myra Hess scored a unique success at Queen's Hall on September 22, when the first of the new Queen's Hall Orchestra concerts, conducted by Sir Henry Wood, was presented with Myra Hess, soloist, playing the Bach concerto D minor No. 1.

The house was filled to capacity. Her reception was most cordial the moment she showed her head through the curtain leading to the platform, and after the per-



TWO NEW METROPOLITAN SINGERS.

(Left to right) Paul Bender, bass, and Gustave Schutzen-dorf, baritone, two new members of the Metropolitan Opera, who came from the Munich Opera, pictured as they arrived on the steamship Reliance. Between them is Mrs. Bender. (Photo © Keystone View Company, Inc.)

formance the enthusiasm was so pronounced that after several recalls she had to play the slow movement from Bach's toccata and fugue as an encore, again having to appear several times to acknowledge the warm reception accorded her.

MUSIC IN HAVANA

Havana, Cuba, September 20.—Up to the month of August the concert season was quite dull, but on August 14, Ernest Alfons Overlack, German baritone, opened the season with three recitals—two in the Capitol Theater and one at "Sala Espadero" for his compatriots—and these recitals were greatly appreciated.

PEPITO ECHANIZ

On September 9, Pepito Echaniz, Cuban pianist, gave a successful recital at the National Theater. His program was most interesting. Mr. Echaniz sailed August 20 for New York, where he will act as accompanist for Lucrezia Bori for a series of concerts.

ANTICIPATED MUSICAL SEASON IN HAVANA

We are looking forward to a very enjoyable musical season this winter. The "Pro-Arte Musical" Society has engaged Geraldine Farrar, Serge Rachmaninoff, Jascha Heifetz, Pablo Casals, Sociedad de Cuartetos de la Habana, Tito Schipa, Ignaz Friedman and Margot de Blanck. Ferenc Vecsey will re-appear during the season 1923-1924 also under the "Pro-Arte Musical" Society. Vecsey is a great favorite here where the public has not forgotten his former success. J.

Anna Craig Bates to Hold Regular Dunning Classes

Anna Craig Bates, composer and normal teacher of the Dunning System of Improved Music Study for Beginners, recently closed a normal training class for teachers in this system, in St. Louis, Mo. The members of the class were enthusiastic in their praise of this method of presenting music. Mrs. Bates resumed her teachers' classes beginning November 1 and will continue monthly throughout the season.

As a composer Mrs. Bates is winning much popularity. She recently completed some children's songs which Carrie Louise Dunning, originator and founder of the system, has added to it. Shattinger of St. Louis and Schroeder & Gunther of New York are publishing her numbers. At a recent festival in Santa Fe, N. M., Princess Tsiarina sang Mrs. Bates' "Apparition," set to words by Robert Brown-ing. The Indian princess wrote that Mrs. Bates "sang 'Apparition' and it went 'big'."

Many Bookings for May Leithold

Among the engagements filled by May Leithold during the summer were appearances in Wildwood, Trenton, Chester, Sunbury, West Chester, Burlington and Woodbury. Many bookings have been arranged for Miss Leithold for this season.

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Oct. 5: at Montreal "Dupre possesses the total of all that is humanly possible to conceive in a virtuoso."—*La Presse*, Oct. 6, 1922.

NOTE: Over 70 recitals have already been booked for this extraordinary genius. Only a few dates remain open. These will be limited to points in the vicinity of cities now booked.

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FOREIGN NEWS IN BRIEF

BERLIN PHILHARMONIC TO TOUR ITALY.

Berlin, October 15.—It became known recently that the Berlin Philharmonic Orchestra is to undertake a tour of Italy and Switzerland next spring, under the direction of Dr. Volkmar Andreae, conductor of the Zürich Tonhalle. The orchestra will leave Berlin on May 3 and touch the principal Italian cities as far south as Rome, returning by way of Lugano and Zurich, where its appearance will precede the 1923 Festival.

VIENNA STAATSOOPER TO VISIT LONDON AND PARIS.

Vienna, September 21.—The "Wiener Allgemeine Zeitung" learns that the management of the Vienna Staatsoper has received invitations both from London and Paris to give a several weeks' season in these two cities with a repertory comprising chiefly Mozart operas. The Paris appearances of the Staatsoper are to take place at the Theatre des Champs-Élysées and are to include a production of Strauss' "Ariadne auf Naxos" as well. A season at Bucharest is also planned, probably in connection with Richard Strauss' forthcoming tour of Roumania. The paper considers these offers a proof of what it terms "the Staatsoper's signal success at the recent Salzburg Mozart Festival." P. B.

BUSONI'S "FAUST" FOR ZÜRICH FESTIVAL.

Zurich, September 25.—The first part of Busoni's "Faust," the dramatic work upon which the composer has been working for the last few years and which is now nearing completion, is to be given for the first time anywhere in connection with the next Zurich Festival, which takes place in June. The work, requiring soloists, chorus and orchestra, will be done in concert form under the direction of Volkmar Andreae, who will also conduct some other Busoni works on the same occasion. Busoni himself will be present, and another feature of the festival will be a Mozart evening under Andreae's baton with Busoni at the piano. N. B.

NEW OPERA BY HINDEMITH.

Frankfurt, September 25.—Paul Hindemith, the young German composer whose works aroused extraordinary attention at Donaueschingen and Salzburg this summer, has written a new opera—his third—entitled "Tuttfäutchen" (a Christmas fairy tale), which will be produced at the Frankfurt Opera this season. Hindemith's two previous operas, each in one act, caused a "scandal" at their performances here and in Stuttgart last year, chiefly because of their daring texts. C. S.

MIDDELSCHULTE SCORES IN GERMANY.

Hamburg, September 29.—At a recent concert here Wilhelm Middelschulte, the Chicago organist and composer, had a notable success with the G minor organ concerto by Handel, played under the conductorship of Alfred Sittard. S.

HAUSEGGER MADE "PRESIDENT."

Munich, October 2.—Prof. Siegmund von Hausegger, the director of the Munich Academy of Music, has just been given the title of "president" of the academy, as a special honor. This is the first time this title is applied to the head of an educational institution in Germany. N.

GERARDY COMING TO AMERICA.

Berlin, October 1.—Jean Gérardy, the famous cellist, has just spent a few days in Berlin, with Mme. Gérardy, on their way to Warsaw, where M. Gérardy will open a short Polish tour. He sails for America the latter part of this month. C. S.

INTERNATIONAL MUSIC PUBLISHERS' CONGRESS IN BERLIN.

Berlin, October 1.—The International Congress of Music Publishers and organizations interested in the exploitation of copyrights has just been concluded here with various festivities, in which leading artists also took part. Publishers from most of the civilized countries or their representatives took part, and the trade entente interrupted by the war was re-established. The congress voted unanimously in favor of the extension of copyright protection to fifty years and the participants will work for the necessary enactments in the various countries. C. S.

AMERICAN SINGER MAKES SUCCESSFUL OPERATIC DEBUT.

Lübeck, Germany, October 1.—A young American singer, Joy McArden, has become a member of the Stadttheater here and has had an unusual success at her recent première. R. P.

STILL ANOTHER D'ALBERT OPERA.

Berlin, October 4.—Eugen d'Albert who has just completed the fantastic legendary opera, "Mareike von Nymwegen," which will be produced in Munich next March, has just begun the composition of a new comic opera, the libretto of which has been written by Carl Vollmoeller, the author of the "Miracle" which was produced by Reinhardt. The name of the opera is not yet determined. A. S.

VIENNA SYMPHONY ORCHESTRA'S BREAKDOWN AVERTED BY NOVEL PLAN.

Vienna, September 23.—The disbandment of the Vienna Symphony Orchestra, the organization employed for the Tonkünstlerverein (Furtwängler) and Konzertverein (Löwe) subscription concerts in addition to the Sunday "Pop" Concerts, and for the accompaniment of all visiting soloists, has now been avoided literally at the last moment. Heretofore the orchestra had been supported jointly by the Tonkünstlerverein and Konzertverein, but these famous old societies have given notice to the orchestra that they are no longer in a position to put up the enormous and constantly increasing sums required for its maintenance. The players,

who were thus facing ruin, quickly organized a self-help which has now come into effect. They have subscribed a large fund to which every player is a shareholder, and every member will participate in the profits according to the amount of his subscription. The local concert bureaus and societies desiring the services of the orchestra at any time during the season, including the Tonkünstlerverein and Konzertverein, were compelled to guarantee the orchestra a certain number of concerts, and already the orchestra is booked solid for the larger part of the season. The disbandment of the symphony orchestra would have meant the discontinuance not only of the Furtwängler and Löwe series, but also of the Sunday afternoon popular concerts and of the Workers' symphony concerts. P. B.

"AMERICAN PLAN" AUDITORIUM FOR VIENNA.

Vienna, September 28.—A mass meeting was held here at the Grosser Musikvereinsaal, comprising representatives of such heterogeneous organizations as the Musical Union of Austria, the various Vienna singing societies and sporting clubs as well as delegates of the shareholding company, which controls the semi-annual Vienna Trade Fair. The object of the meeting was the erection here of a huge hall intended to shelter big orchestral and choral concerts, "Saengerfeste," political meetings as well as the Vienna Trade Fair's expositions. This will be the first building of this sort in Austria conducted along the lines of the "Auditoriums" one finds in practically every larger city of the United States. The seating capacity of the building will be 10,000, in addition to a stage calculated to hold about 4,000 people. P. B.

BRITAIN'S BEST MADRIGAL CHOIR TO TOUR GERMANY.

Glasgow, September 27.—The Glasgow Orpheus Choir, pronounced by Ernest Newman and other authorities to be the finest madrigal choir in Britain, has made arrangements for a tour of Germany next spring, under its conductor, Hugh F. Robertson. B. A.

Werrenrath Disapproves of Word Books

Reinald Werrenrath has for years made a strenuous fight against the use of word books by audiences at song recitals when foreign songs are programmed, and then he advised that only the translations, and not the original words be printed. His argument, summed up shortly, is best told in his own words:

"I am very much opposed to words being printed on programs, except possibly translations. It is not that I think the words unimportant, or in any way subordinate to the music. I never sing a song or consider the musical setting until I have first read and sympathetically approved of the poem, for the words are really more than fifty per cent. of the song. They must, naturally, have inspired, created the music. If an artist hasn't good enough diction to project his message to his audience without printed assistance, he has no right to sing. He isn't a singer, he is a vocalizer. A singer is a person who combines his tone with his vowel formation, intonation and diction and who paints his pictures with word as well as musical phrasing. Many artists approve of word books, but I find that neither the artist nor the listener gets much satisfaction out of a recital when the majority of the people have their noses buried in the text book. There is a bond of understanding and a more direct message of musical painting when the artist can look in the eyes of his audience. And somehow, the looking makes the sense of hearing more acute and certainly more enjoyable."

Dan Beddoe's Pupils in Demand

Dan Beddoe, the Cincinnati tenor and teacher, has received a number of interesting letters the past month from some of his pupils, telling of their successes in various positions in the musical field. Mary Lavinia Young has been appointed head of the voice department at Coker College, Hartsville, S. C., and Lula S. Mastin, the head of the voice department at Danville College, Danville, Ky. Margaret Spaulding has been chosen from a number of candidates as soprano soloist of the First Presbyterian Church, Pittsburgh, Pa. Vernon Jacobsen was the successful candidate for the baritone position at Holy Trinity Church, Central Park West, New York City. Mabel Todd has been appointed supervisor of music in the public schools at Columbus, Ohio. Mr. Beddoe's pupils are also in great demand among the organists of the various churches in Cincinnati and surrounding towns.

Mr. Beddoe was presented in joint recital with Mrs. R. E. Wells, violinist, and Irene Gardner, pianist, at the Dayton Women's Club, October 4. The Dayton Journal, speaking of Mr. Beddoe's popularity, his personality, and so on, said: "His tones were deep and resonant. Contrary to many at present, his diction is not sacrificed to effect; Rachmaninoff's 'Thou Billowy Harvest Field' was especially well suited to his voice."

Bachaus' First Appearance in London Since 1914

London, England, October 11.—Wilhelm Bachaus played in Royal Albert Hall on Sunday afternoon, October 8. It was the distinguished pianist's first appearance here since 1914 and the beginning of a tour that will carry him during the next three months to practically all the important cities of England and Scotland. He will play, in all, four times in London, for, in addition to the Sunday recital in Royal Albert, Mr. Bachaus has scheduled a recital in Queen's Hall on November 1, a joint recital with Dame Nellie Melba in Royal Albert Hall on November 12, and an appearance as soloist with the Queen's Hall Orchestra on November 25.

During October Mr. Bachaus will have played recitals in Derby, Oxford, Eastbourne, Bournemouth, Manchester, and Leicester. In November he has joint recitals with Dame Melba in Cardiff, Middlebrough, Hanley, Liverpool, and in November similar recitals in Edinburgh, Dundee and Glasgow. During these months he will play full programs in Cheltenham, Birmingham, Southport, Bedford, Bradford and Hull.

Following his final English recital, that in Hull on December 16, Mr. Bachaus sails for America, there to remain until late in the spring. S. B.

Gerhardt Soloist With Minneapolis Orchestra

Elena Gerhardt opened her American tour on October 19 and 20 as soloist with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis. Incidentally this was the first pair of concerts conducted by Henri Verbruggen, who has been engaged as principal guest conductor by the Minneapolis Symphony for the coming year.

Daniel Mayer's office received the following telegram on October 20:

Minneapolis, Minn.
Gerhardt splendid success. Sang magnificently. Public very enthusiastic. At St. Paul had to sing "Ständchen" as encore. Verbruggen had ovation after third movement of Tchaikovsky's fifth symphony and generally. Great reception of St. Paul audience. (Signed) DANIEL MAYER.

Miss Gerhardt also appeared successfully recently in recital in Chicago and Lake Forest, Ill. Other appearances scheduled for the famous lieder singer in the near future are at Indianapolis, Baltimore, Pittsburgh, Des Moines, Peoria and Cincinnati, in addition to an engagement as soloist with the Musical Society of the City of New York.

Chicago Recital by Lenora Sparkes

Lenora Sparkes will give her annual Chicago recital at the Studebaker Theater on Sunday, November 5. Her program will include a number of new songs in addition to interesting groups in Italian and French, four Brahms songs, and four parodies on popular nursery rhymes by Herbert Hughes. Miss Sparkes will sing "The Little Shepherd Song" and "Happiness," both by Clara Edwards, from manuscript.

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ISADORA DUNCAN BARRED FROM BOSTON STAGE

John McCormack, Titta Ruffo, Carrie Bridewell and Evelione Taglione Give Recitals—Frances Alda Plays with Orchestra—Margaret Walch's Debut—People's Symphony Orchestra Begins Series—F. E. Lowell Resigns as Symphony Trustee

Boston, October 29.—Isadora Duncan, the dancer, will be barred from further appearance on the Boston stage, according to the announcement in last Monday's newspapers. This order will be enforced by city officials, it is said. The reason for barring Miss Duncan has nothing to do with her interpretations, per se. The objections to her appearance in this city spring from her daring notion of what constitutes adequate covering in public. Her costumes at the performances of last Friday and Saturday were more or less transparent, and more rather than less. If there is a thin line between the nude as aesthetic and the nude as vulgar, then Miss Duncan knows how to step over that line. One does not have to be a prude to find no beauty in the kind of exhibition with which Miss Duncan treated her audiences here. The change in Isadora is deplorable, especially in view of her very real contributions to the art of dancing.

So much for her part in the controversy. The authorities on their side blundered in taking official notice of her lapses from Puritan standards. In their zeal to protect the public from any possible contamination their action served only to focus public attention on Miss Duncan and to give her a great deal of publicity which, from all accounts, her impending tour sadly needed.

ALDA PLEASES AS SYMPHONY SOLOIST

Frances Alda, Metropolitan Opera soprano, won an artistic success as the first soloist of the Boston Symphony season when she appeared with the orchestra at its second pair of concerts Friday afternoon and Saturday evening, October 20 and 21, in Symphony Hall. Mme. Alda sang the familiar aria, "Vissi d'Arte," from Puccini's "La Tosca," and two songs by Joseph Marx, the operatic aria, particularly, being very effectively done. Her voice has improved greatly since her last appearance in this city and she has developed as an interpreter—witness her tasteful and altogether enjoyable interpretation of the lovely songs by Marx.

The purely orchestral numbers of the program were a tuneful and simply written symphony by Dvorák, the third in F major; Rimsky-Korsakoff's "Fairy Legend," not quite up to other orchestral pieces from this Russian, either in color or ideas, and for a closing number Strauss' eloquent poem, "Thus Spake Zarathustra," based on Nietzsche's "Philosophy of the Superman," which received a good enough but by no means stirring interpretation from Mr. Montoux.

MARGARET WALCH WINS NOTABLE SUCCESS IN DEBUT RECITAL

Margaret Walch, pianist of this city, won a notable success at her debut recital here Saturday afternoon, October 21, in Jordan Hall. She was heard in a program well designed to test her qualities as technician and interpreter. In detail it was as follows: French suite, G major, Bach; "La Fille Aux Chevaux de Lin," "La Sérénade Interrompue," "Les Sons et Les Parfums," "Tournant dans L'Air du Soir" and "Danse," Debussy; etude, op. 10, No. 3, Chopin; waltz, op. 42, nocturne, B major, and scherzo, C sharp minor, Chopin; etude, C sharp minor and etude B minor, Scriabin, and rhapsody, No. 8, Liszt.

As was to be expected of a pupil of Heinrich Gebhard, Miss Walch's playing disclosed, first, that she understood the fundamentals of music-making via the piano. Her technique is not only serviceable, but it may fairly be described as brilliant. She has an excellent conception of form, her command of touch and tone is praiseworthy and her playing always musical. As an interpreter, moreover, Miss Walch proved able to sense and communicate the poetic content of her music. When to these indispensable qualities of effective pianism is added a charming freedom from affectation, it is easy to understand the immediate appeal that Miss Walch carries in the concert room. She was vigorously applauded by a keenly appreciative audience. Seldom indeed does a beginner make so auspicious a start.

TITTA RUFFO IN RECITAL

Titta Ruffo, the baritone, assisted by Yvonne d'Arle, soprano, and Alberto Sciarretti, pianist, gave the first of the Steinert series of concerts Sunday afternoon, October 22, in Symphony Hall. Mr. Ruffo sang the following

pieces: "Sei Vindicata Assai," from "Dinorah," Meyerbeer; the monologue from "Andrea Chenier," Giordano; "Vien Leonora," from "La Favorita," Donizetti; "Adamastor," from "L'Africaine," Meyerbeer, and, with Miss d'Arle, the familiar duet, "La Ci darem la Mano," from "Don Giovanni," Mozart. Alone Miss d'Arle was heard in these pieces: "Blanco Luce," from "L'Oracolo," Leoni; "Invocation," Kramer; "Feast of the Lanterns" and "Song of the Open," La Forge; aria, "The Snow Maiden," Rimsky-Korsakoff, and "Toujours a Toi," Tchaikowsky.

Mr. Ruffo's evident enjoyment of his task is highly infectious, and this spirit creates an atmosphere in the concert hall which helps to bring out the best the artist has



ESTER FERRABINI.

to give. The sonorous richness of this baritone's voice, which serves him so admirably in dramatic measures, does not impair in the slightest his ability to sing songs requiring finesse and a light touch. Mr. Ruffo senses the mood of his music and has the ability—indeed the genius—to impart that mood to his hearers. He stirred his audience, as usual, to tremendous applause and was obliged to add many extra pieces.

Miss d'Arle has a fresh, pretty voice of good range, and her singing is musical and convincing from the point of view of interpretation. She made a favorable impression on her audience and was recalled.

CAPACITY AUDIENCE WELCOMES MCCORMACK BACK TO BOSTON

An audience which completely filled Symphony Hall, including standing room and stage seats, welcomed John McCormack back to Boston at his concert here Wednesday evening, October 25. Mr. McCormack's program included arias from Handel's "Semele" and "Alceste," songs by Frank Bridge, Bantock, Rachmaninoff, Cesar Franck, J. H. Rogers, Walter Kramer and Edwin Schneider; also a group of Irish folk songs. He was assisted by Edwin Schneider, accompanist, and Mr. Bochco, violinist.

FERRABINI TWICE SOLOIST WITH BOSTON SYMPHONY
Ester Ferrabini, operatic soprano, will be heard twice this season as soloist with the Boston Symphony Orchestra, once at a Monday evening concert and again during the Cambridge series at Harvard University. Mme. Ferrabini will also be heard in Boston this season during the two weeks' engagement of the San Carlo Opera Company at the Boston Opera House, when she will give two performances of her celebrated "Carmen."

BOSTON SYMPHONY CONCERTS IN NEW YORK

Not until December will the Boston Symphony Orchestra begin its customary series of concerts in New York this season. The November tour of the orchestra will go north to Canadian and New England cities.

CARRIE BRIDEWELL GIVES RECITAL

Wednesday afternoon, October 25, in Jordan Hall, Carrie Bridewell, formerly a leading operatic contralto of Dresden, Vienna and New York, returned to the concert room for a recital. Mme. Bridewell was heard in songs by English, French, Italian and Russian composers. The range and power of her voice and the dramatic quality of her singing won her the warm applause of her listeners.

U. S. MARINE BAND IN TWO CONCERTS

The U. S. Marine Band, Capt. William H. Santelmann conductor, the official band of the administration at Washington, played in Boston Thursday afternoon and evening, October 26, in Symphony Hall. The afternoon program included Beethoven's "Egmont" overture, fantasia from Puccini's "Manon Lescaut," Tchaikowsky's "Marche Slav," "The Blue Danube Waltz," excerpt from Wagner's "Lohengrin," and shorter numbers, including a trombone solo by Robert E. Clark. The pieces for the evening were

Weber's "Der Freischütz" overture, Rimsky-Korsakoff's "Hymn to the Sun," Sibelius' "Finlandia," "Entrance of the Gods into Valhalla," from "Rheingold," Delibes' "Coppélia" suite, Rachmaninoff's prelude, and Liszt's Hungarian rhapsody.

PEOPLE'S SYMPHONY ORCHESTRA BEGINS SERIES

The People's Symphony Orchestra, Emil Mollenhauer conductor, began its third season of concerts Sunday afternoon, October 22, at the St. James Theater. The program was as follows: Overture "Figaro's Hochzeit" in D major, Mozart; symphony No. 4, in B flat major, Beethoven; waltz, "Feenmarchen," Johann Strauss; ballet music from "Le Cid," Massenet. This orchestra has established itself securely in Boston since there is plainly a large public for good music at moderate prices. Mr. Mollenhauer has brought his men to a truly high standard of performance. His orchestra plays with precision, euphony and balance, and the performances are generally highly satisfactory and enjoyable. A very large audience greeted the conductor and his orchestra enthusiastically.

EVELIONE TAGLIONE IN JORDAN HALL RECITAL

On Friday evening, October 20, Evelione Taglione, interesting pupil of Mme. Leginska, gave a piano recital in Jordan Hall. Her exceedingly difficult program, apparently designed to display her ripening powers, included these numbers: "Scenes of Childhood," Schumann; "Trois Ecois-saises," Chopin; "A cradle Song" and "The Gargoyles of Notre Dame," Leginska; "Laidronnette, Imperatrice des Pagodes," Ravel; six pieces, "The Children's Corner," Debussy, and A flat major sonata, Beethoven.

Miss Taglione reaffirmed the impression that she made at her last appearance here a season ago, namely, that she has unquestionable talent and that further training ought to develop her latent capacity as an artist.

FREDERICK E. LOWELL RESIGNS FROM SYMPHONY TRUSTEES

Frederick E. Lowell, who has been a member of the board of trustees of the Boston Symphony Orchestra since Major Higginson relinquished control of that organization, has resigned from the board in order to spend a year in Europe. Mr. Lowell's place will be taken by E. Sohler Welch, a lawyer and trustee of this city.

It is to be hoped that Mr. Lowell's absence from the board will be only temporary, since he was probably the best informed man musically in the councils at Symphony Hall. Mr. Lowell is an amateur musician of exceptional ability and his song recitals, which have been all too rare, have given much pleasure to his friends. Notwithstanding the unquestionable fitness and interest of Mr. Welch, the Boston Symphony Orchestra could ill afford to lose Mr. Lowell. J. C.

Anne Roselle's Success at Wellsville Recital

A large audience greeted Anne Roselle, soprano, when she opened the course of the Wellsville Musical Club in recital on October 16. This, too, marked the opening of Miss Roselle's concert tour and may be regarded as a good omen, for she was accorded a genuine ovation. Miss Roselle's delightful personality and fresh young beauty add not a little to her charm on the concert platform and her voice was at its best on this occasion. Her artistic program, consisting of two big arias and groups of French, German and English songs, met with enthusiastic applause, bringing the singer numerous encores, and her German group, in particular, so pleased her audience that the club is planning a return engagement for Miss Roselle in the spring on an all-Schumann program. One critic commented in part as follows:

As the first number on the course that is being presented here this season, the club gave the patrons a wonderful opportunity to hear a singer whose program was of that type apart from the ballad or song program. It was one of seriousness, one of education and culture, one that might be called stately in style, each number being beautifully rendered. She has a voice of rare warmth and richness, with a wide range, remarkably even. Her enunciation is good and the program gave her full opportunity to reveal unusual ability as an interpreter. Miss Roselle has a charming personality, and makes an impressive appearance on the concert platform. Each and every number was enthusiastically applauded and she was recalled numerous times.

The young artist left at once for Houston, Tex., where she was to have sung leading soprano roles during the week of opera, October 23-28. After that she will appear in Youngstown and Findlay, Ohio, in concert before she returns to New York where she has two engagements scheduled for the early part of November, one a special operatic appearance and the other a recital under the auspices of the Haarlem Philharmonic Society.

A Philadelphia Date for Helen Bock

Helen Bock, the American pianist, is engaged for a recital to be given at the Little Theater in Philadelphia on Monday evening, December 4. Miss Bock is starting her first season under Annie Friedberg's management in New York State, November 10.

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REVIEWS AND NEW MUSIC

(Clayton F. Summy, Chicago)

CONCERT OVERTURE (Orchestral Score), by Adolf Weidig

All honor to the Summy firm for issuing this full score, by Adolf Weidig, for the American demand and sale of such are extremely limited. Some day, when we have orchestras in every city, it will be different, but in the meantime every American publisher who issues a full score, be it for brass band or orchestra, knows he will not cover the cost. The wide vision and generosity of a few firms then, is such as to be remarkable, and a word is due Clayton F. Summy Company for issuing this complete orchestral score, which is dedicated to Emil Oberhoffer and the Minneapolis Symphony Orchestra. But this would not be the case were the work so printed not worthy of the expense, which in this case is quite the other way, for it is a fine example of concert music for full orchestra. Adolf Weidig, the composer, now fifty-five years old, lives and is active in Chicago, before that having studied in Europe under Rheinberger and Bargiel, winning the Mozart prize in Frankfurt-on-the-Rhine in 1888. He was viola player in the Spiering quartet, also first violinist in the Thomas orchestra, and his works include symphonic excerpts, string quartets, songs, choruses and piano pieces. Here we have every indication of musicianship, yet such advantages and experience alone does not create the composer; that must come from the inner urge!

The score is of seventeen lines, including the usual wood-wind, brass, strings, and instruments of percussion. A lively, snappy opening theme, only four measures, gives the gist of the whole thing, the entire orchestra playing this, with drums, cymbals and triangle helping to make it brilliant. There is a brief transition to a very lovely, lyric second theme, in the form of a dialogue between violins and basses. An excited unison passage leads, after a pause, to re-statement of the sweeping first theme. Then the cellos and contra-basses growl a tragic theme in minor, and keep at it; three times this occurs, followed by the wood-wind, producing the same minor melody, the basses coming in a fourth time, in canonic form. Following development there ensues a fine choral-like theme, the outcome of the second, this time first played by the clarinets and bassoons. There follows a dialogue with other instruments, playing this second theme as interruption. The first theme is heard in various alterations, all of fine interest, easily recognizable, and going to a joyous presentation of a melody in C major. The tragic bass theme is again heard in the wood-wind, with divided strings; the first short and snappy theme comes in likewise; they are tossed about, until scale-passages played by strings and wind lead to a final re-statement of this first theme. Muted horns, divided strings (only a portion being heard), cymbals played with the drumsticks, a Glockenspiel (bells) playing the lovely second theme, the oboe playing this snappy melody at the end with muted string accompaniment, but very slowly, as if regretting to leave it, then a pause for all the players, and with a final reiteration of the first four measures, all instruments playing, it closes with a snap and hooray.

Why search for orchestral works abroad when right here at home "we" compose and print such music. The work is respectfully recommended to Messrs. Stransky, Damosch, Stokowski, and all that noble company of conductors; which reminds the writer of the time that Stransky, Damosch and Duss met Sousa in a New York trolley car, whereupon the last named wit said "Huh! We think we are conductors, but here's a real conductor". . . paying fares to that official.

(G. Schirmer, New York & Boston)

"TWO LULLABIES" (Songs)

The Roman Catholic sisterhood has many able exponents of music in its ranks, and Sister Mary Angelica, the composer of these two little songs, for medium voice (each of two pages length), has found the right spirit, and made the texts (by Lucy A. Blum and Eugene Field, respectively) into very acceptable songs. The first tells of Slumbertown, with "Dreams to sell," all in sweetly simple style; the second is in a minor key, telling of the Storm King of the North, who "rustles his wings and gruffly sings 'Sleep, little one, sleep.'"

(J. Fischer & Bro., New York and Birmingham, Eng.)

In England there exists a "National Institute Edition of the Works of Blind Composers" and through Ryalls & Jones, Ltd., of London, there has been issued, beside other music, a series of organ pieces, the New York firm of J. Fischer & Bro., being agents; these works are named below.

"MARCHE HEROIQUE," "MINUET ANTIQUE,"
"FANTASIA IN E," "TOCCATA IN D MINOR,"
"BOHEMESQUE" and "RONDINO IN D FLAT" (for Organ)

The March is an imposing sounding piece in three flats, with considerable pedalling, many dissonances and showing the influence of modern composers; portions are pretty "high flavored." Horace F. Watling, the composer, is forty-two years old, and is a professor at the Royal Normal College for the Blind. The minuet (also by Watling), is simpler in style and form, in keeping with its antique form. The Fantasia, by Thomas Gardner Osborn, who is director of music at Swiss Cottage School for the Blind at London, shows sovereign organ technic, echoed in his interesting, if somewhat discursive work of nine pages. The toccata is also by him, less interesting because of its "wandering" contents. "Bohemesque" is quite the best piece of the lot, unless perhaps it be the rondino, both by William Wolstenholme, long known as the leading blind organ composer of England, now fifty-seven years old, and occupying the important post of organist at All Saints' P. E. Church, Norfolk Square, London. His "The Question" and "The Answer" made him famous in America a quarter of a century ago; they too are charming pieces. "Bohemesque" is well named, for it has all manner of outlandish sounds in it, jiggy, free sounding, altogether untrammelled. The rondino may well attain note as "the only rival" of Lemare's celebrated "Andantino in D flat," for it has many of the same elements of popularity in its seven pages. The

melody is altogether ingratiating, with rhythm, a figured left-hand accompaniment, variety of key, singing melodiously throughout. Toward the close the composer adopts the curious idea of giving out the first melody a half-tone higher than in the beginning, then suddenly (and softly) returning to the original key, and ending right there; a pretty effect! Richard Strauss did something similar a quarter of a century ago.

F. W. R.

(Carl Fischer, New York)

FIVE PIECES FOR VIOLIN, Op. 72

These attractive numbers by Paul Juon are entitled "Chant d'Amour," "Elegie," "Valse," "Lullaby" and "Humoresque." They are conceived in decidedly modern style, with luscious and colorful harmonies managed in such a manner that they present no great difficulties for the player, and with melodies that flow along smoothly and appealingly, forming an illusive skein through the fabric of the accompaniment. Most effective music, and so thoroughly violinistic that every player will delight in it. It is just the sort of thing the violinist, both amateur and professional, is forever looking for, and only rarely finds.

(G. Schirmer, Inc., New York)

MACDOWELL'S "SONATA TRAGICA," Op. 45

This great work has now been issued in Schirmer's Library in new edition edited by Edwin Hughes with a special preface by Mrs. MacDowell. In this preface Mrs. MacDowell explains that the expression "revised edition" in this case means "the correction of a number of printer's mistakes, the judicious simplifying of a few phrases, and the addition of a great many marks of expression, the latter largely at my suggestion." This was rendered possible by the fact that Mrs. MacDowell heard her husband compose, teach, practice and play his music, and that she herself has been playing it for years, so that she has a complete knowledge and unbroken memory of MacDowell's own interpretation. This she has now given to the world, aided in a scholarly manner by Mr. Hughes.

Of the music itself it is surely unnecessary to say anything for the instruction of American readers. MacDowell is a man we are all proud of—though not yet sufficiently proud—and this sonata is one of his most monumental works in every sense of that word. Anyone who has ever harbored any doubts as to the creative musical ability of America should be convinced by this one work. At least it

is proof that one American musician has lived and worked who was worthy to stand with the best talent of Europe. Technically and inspirationally the work is a masterpiece.

This has all been said before. No doubt it has also been pointed out that teachers and students of the piano

(Continued on page 57)



RUTH KLUG,

American pianist, who spent eighteen months in Germany studying and concertizing, is to sail for home on the George Washington from Bremen on November 15. She is expected back about November 24 for a number of New York concerts to be given under the management of S. Hurok. Miss Klug has an extensive repertoire which is certain to be of interest to those who hear her play.

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CHICAGO'S LACK OF AUDITORIUMS FORCES MANY ARTISTS TO GIVE RECITALS ON SUNDAY

Gigli and Gladys Axman, Elena Gerhardt, Elman, William Wylie, Ruth St. Denis and Company, and Alice Gentle Offer
Recital Programs—The Chicago Symphony Concert—"Aida" to Inaugurate Civic Opera Season—Notes

Chicago, October 28.—Due to lack of adequate music halls, Chicago's musical entertainments are for the majority always held on Sunday afternoons. This is regrettable, as many music patrons are thus deprived of hearing an old favorite in order to hear a newcomer, who may appear on the same afternoon. Furthermore, theaters adequate for the purpose for which they were built are not the best places for the giving of concerts. Take the Studebaker Theater for example. It is not a concert hall par excellence, even though it is a very beautiful theater. The Playhouse has poor acoustics, and thus Chicago is badly in need of one other concert hall. If one of the Windy City's millionaires wants to donate money for a downtown concert hall, as a memorial, the musical fraternity will forever sing his praise. On Sunday, October 22, two newcomers sang themselves into the hearts of their listeners, while two often heard popular artists gave unalloyed pleasure to their many admirers.

GIGLI'S RECITAL

Heralded as the leading tenor of the Metropolitan Opera House, Beniamino Gigli, assisted by Gladys Axman, soprano of the same company, made their first appearance at the Auditorium. Gigli's program consisted of operatic arias from the Italian and French repertory and two groups of songs. Heard for the purpose of this review in the aria, "M'appari" from "Marta," he showed himself under best advantages. Being in superb fettle, he conquered his audience, which showed its pleasure unmistakably by riotous plaudits at the conclusion of the aria, after which the singer was compelled to add an encore. Judging from the reports heard on all sides, he sang all his program with the same refinement, the same beauty of tone, the same vocal elegance that were disclosed in his opening number, and Gigli is already most popular in the city, where his appearances hereafter will be no doubt most frequent. Gladys Axman also received the approbation of the public, after her singing of the "Vissi d'Arte" from "Tosca," following which, as an encore, she sang "One Fine Day" from "Butterfly." Her other contributions were "Krishna," by Branscombe; "I Came With a Song," by La Forge, and "Don't Go, My Love," by Hageman. The recital was under the management of F. Wight Neumann.

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ELENA GERHARDT AT THE STUDEBAKER.

At the Studebaker Theater, on the same afternoon, Elena Gerhardt, after an absence of some eight years, delighted her gathering by singing her program in a manner all to the credit of the recitalist. Only part of her well built and interesting program could be heard, this consisting of a group of songs by Richard Strauss. In that group she displayed herself to great advantage, as her interpretations were most interesting, her diction impeccable, and her organ used with consummate artistry. She was warmly received, and justly so. She had the able assistance of Coenraad Bos, who played artistic accompaniments. F. Wight Neumann also managed this concert.

ELMAN AT ORCHESTRA HALL.

Mischa Elman, who had not been heard in these surroundings for about two years, played before a throng that packed Orchestra Hall from pit to dome. This recital was also given on Sunday afternoon. He was heard in the suite by Korngold, in which he aroused the enthusiasm of his listeners to the right degree of appreciation, as really Elman gave with his instrument unalloyed pleasure to the ear. No more need be said regarding the work of this master of the bow other than that he has returned an even more complete violinist than when he left, and this means that he has reached the acme of his art. The recital was under the management of Wessels & Voegeli.

WILLIAM WYLIE AT ILLINOIS THEATER.

William Wylie, American tenor, made his first bow to a Chicago audience at the Illinois Theater, also on Sunday afternoon, October 22. Mr. Wylie was a musical director in the Italian army during the war and now occupies a big place in the musical enterprises of Columbus, Ohio, where he manages the Spring Festival. Mr. Wylie had built up a program such as to satisfy all tastes. He sings equally well in Italian and in English, and his enunciation is a joy. He was heard in his last group, which included "Sylvia," by Speaks; "The Blind Ploughman," by Robert Coningsby Clark, and "Nita Gitana," by De Koven, the last printed selection on the program which was so well given as to necessitate a repetition. Mr. Wylie sings with taste and assurance, and he was admirably supported by Haydn Owens, who is making a name for himself here as an excellent accompanist.

On the same program Florence Stage, pianist, assisted. She also comes from Columbus, and was heard in her second group, which consisted of Cyrill Scott's "Pierrot Lento," Grieg's "Nocturne" and Percy Grainger's "Tune from County Derry," after which she was compelled to give an additional number. Miss Stage is a very young girl, refined and modest; likewise her playing. The recital was managed by Gordon Field Austin.

RUTH ST. DENIS.

The Denishawn Dancers, headed by Ruth St. Denis and Ted Shawn, delighted audiences on Monday and Tuesday evenings, October 23 and 24. Practically every number inscribed on the program had to be repeated so insistent were the demands of the public for more. An extensive review having appeared in the MUSICAL COURIER after the first appearance of the dancers this season in New York, in a program practically the same as that presented here, no further review is deemed necessary at this time.

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RATHAUS STR. 20, VIENNA, AUSTRIA

October 24, to listen to a Sherwood Music School faculty recital in which Sidney Silber, pianist; Else Harthan Arendt, soprano, and Ruth Breyspraak, violinist, participated, with Stanley Seder as accompanist. The writer had to be content to listen to but two numbers, while stowed away in a standing position in the check room, the only available space. Mr. Silber presented a pleasing personality and in the delivery of his Chopin numbers, played delightfully in good tone and with absolute aplomb, evidencing artistry of the higher order. In fact, his manipulation of the keyboard was marked with superior technic, interpretation and much abandon.

Mme. Arendt gave a very good account of herself in the aria, "Ave Maria," from "The Cross of Fire," by Max Bruch. She displayed taste in tone production, this number being admirably suited to her voice. The big audience, both inside and outside, was generous with its applause for the efforts of both artists.

[Photographs of the Sherwood Music School's new building are shown in the illustrated section in this issue.—The Editor.]

"AIDA" TO INAUGURATE CIVIC OPERA SEASON.

The Chicago Civic Opera management has selected, as told exclusively weeks ago in the MUSICAL COURIER, Verdi's "Aida" as its opening offering on the night of Monday, November 13. Rosa Raisa will sing the title role. Ina Borskaya, the Russian contralto, will make her debut in the Chicago Opera as Amneris; Giulio Crimi, the Italian tenor, formerly a favorite here, will return after an absence of nearly five years, as Radames; Cesare Formichi, the new Italian baritone, will make his first American bow as Amonasro, and Virgilio Lazzari, Edouard Coteuil and Lodovica Oliviero will have their customary roles of Ramfis, the King, and the Messenger, respectively. Polacco will conduct.

On the second evening "Carmen" will be given, with Mary Garden in the title role. Richard Hageman will, for the first time, wield the baton with the Chicago company.

On the third evening "La Boheme" will be presented, with Edith Mason as Mimi. On that night also Ettore Panizza, the new Italian conductor, who has made a big name for himself in Italy, South America and England, will make his debut here.

CHARLOTTE BERGH IN CHICAGO.

Charlotte Bergh, coloratura soprano, professional pupil of Louise St. John Westervelt, who has been located in New York for the past three seasons, and who has been giving some very important concerts in the West during September and early October, is in Chicago for a fortnight's stay. During this time she is doing intensive vocal work with Miss Westervelt, preparatory for her coming season.

On Saturday afternoon, October 21, a reception was given Miss Bergh by Miss Westervelt at the Columbia School of Music. A large gathering of old friends and people interested in her work were present. A very delightful

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short program was given by the young soprano, with Robert McDonald at the piano.

KNUPFER STUDIOS.

Eusebio Concialdi, baritone, of the faculty of the Knupfer Studios, will share the program with Jacques Gordon, concert master of the Chicago Symphony Orchestra, at a concert for the benefit of the Connecticut College Endowment Fund to be given at the auditorium of the Frances W. Parker School on November 6. Mr. Concialdi will sing the monologue from Giordano's "Andrea Chenier," and a group of songs by Strauss, Gretchaninoff and Rachmaninoff.

Magdalen Massmann, pianist, of the faculty of the Knupfer Studios, and a prominent member of Walter Knupfer's young artists' class, is meeting with extraordinary success in the East. Her concert tour covers the larger cities in the States of New Jersey, New York, Pennsylvania, Ohio and West Virginia.

Edythe Sackett, professional pupil of Walter Knupfer, was the accompanist for Lynn Sackett, tenor, at his appearance before the Hyde Park Travel Club last Monday.

Eusebio Concialdi, of the faculty of the Knupfer Studios, accompanied by Marie E. Drier, professional pupil of Walter Knupfer, appeared at the opening meeting at the Daughters of the Renaissance.

Dorothy Denham Eichenlaub, pianist, of the faculty of the Knupfer Studios, was the soloist at a reception given in honor of Mr. and Mrs. Paul G. Macey and Dr. and Mrs. Theodore G. Soares, of the University of Chicago.

MONTHLY MEETING OF CHICAGO WOMAN'S CLUB.

The regular monthly meeting of the Chicago Woman's Club will be held November 2 in the Fine Arts Building.

COLUMBIA SCHOOL OF MUSIC ACTIVITIES.

The first faculty recital of the season at the Columbia School took place October 25. The program was given by Anna Chinlund, pianist; Marion Capps, soprano, and Natalie Robinson, violinist.

Some of the pupils of Helen B. Lawrence will be heard in recital in the school recital hall Thursday evening, November 2.

Wednesday evening, November 8, Opal Felkner, a piano pupil of Gertrude Murdough, and Elizabeth Houston, a contralto from the class of Louise St. John Westervelt, will give a program in the recital hall of the school.

Anne Larkin, of the department of dramatic expression, and Louise Harrison Slade, of the voice department, both of them new members of Columbia faculty, will give a joint recital Wednesday evening, November 15.

CHICAGO MUSICAL COLLEGE NOTES.

Dorothy Davis, student of the school, has been engaged by Arthur Hammerstein to star in a Broadway production in New York.

Velma Talmadge has been engaged as solo soprano in the Episcopal Church, Highland Park. Lilas Barnes has been engaged as soprano soloist at the Presbyterian Church, Deerfield, Ill.

The next concert in Orchestra Hall by young artists of the Chicago Musical College will take place December 1.

ALICE GENTLE IN RECITAL.

Alice Gentle, advertised as "the Eleanor Duse of the musical world," formerly a mezzo soprano and now a dramatic soprano, appeared at the first Playhouse Morning Musicales on October 26, at eleven o'clock in the morning. This office does not believe that the Morning Musicales at the Playhouse will be a success, for although morning musicales at the Blackstone are well patronized, morning affairs here are not as yet much in vogue. The Blackstone Musicales have made good because of being taken up by society and being well worked up by their owner, Rachel Busey Kinsolving. Furthermore, society people will go to a first-class hotel in the morning to listen to music and afterwards partake of a lunch, but that same clientele will not go to a down town theater so early in the morning. If the lady who runs the morning musicales at the Playhouse, and who has lived many years in Chicago, had understood the pulse of the public she certainly would not have given her recitals in the morning. As it is, she is bound to lose quite a little money in the venture. The manager of these morning affairs, however, is to be congratulated on having chosen such an excellent artist as Alice Gentle to open the series. Miss Gentle sings as well before lunch as she does in the afternoon or evening. Her voice is always ready and she is as successful on the concert platform as on the operatic stage. She sang with much feeling and beauty of tone the Debussy "Air de Lia" from the opera, "The Prodigal Son," which opened her program and was received with marked approbation by the audience. "Love's Joy" by Martini, "The Violet" by Mozart, and "A Pastoral," old English, comprised her second group. Each was sung exquisitely and showed the artist at her very best. The balance of her program, which was not heard by this reviewer, included songs by Moussorgsky, Poldowski, Fourdrain, Strauss, Homer, Hyde and Ware. The

recitalist had the good fortune to have for her accompanist Isaac Van Grove, a master accompanist.

CHICAGO SYMPHONY CONCERT.

At the third program of the present season, the Chicago Symphony Orchestra, under Frederick Stock, presented for its first performance in Chicago, the Chadwick "Anniversary Overture" and Williams' "A London Symphony" (performed for the first time last year) as the backbone of the concert.

Alfred Wallenstein, the new principal cellist, was the soloist and elected to play the Saint-Saëns' concerto in A minor. Like the balance of the program the Chadwick "Anniversary Overture" was beautifully played by the orchestra. The number having received a lengthy review in the MUSICAL COURIER when the overture was first played at a concert of the Litchfield County Choral Union of Norfolk, Conn., on June 7, 1922, another analysis of the work is deemed unnecessary. However, suffice to say that the Chicago public received the new addition to the repertory of the Chicago Symphony Orchestra with marked approbation.

Williams' symphony was beautifully read by Mr. Stock and superbly rendered by the orchestra. Here again the audience was not slow to show its pleasure by applauding vigorously at the conclusion of each movement and recalling Conductor Stock after the epilogue. Mr. Wallenstein appeared after the intermission, but due to other duties he was unfortunately not heard by this reviewer.

ISADORA DUNCAN RE-APPEARS IN CHICAGO.

Two enormous houses crowded the vast Auditorium on Friday evening, October 27, and Saturday afternoon, October 28, to see Isadora Duncan in an all-Tschaikowsky program on Friday evening and an all-Wagner program on Saturday afternoon. The dancer had the able assistance of a symphony orchestra, under the direction of Modest Alschuler.

KARLETON HACKETT PUPILS HEARD.

Under the auspices of the American Conservatory at Kimball Hall on Saturday afternoon, October 28, advanced voice pupils of Karleton Hackett, piano pupils of Kurt Wanieck and organ pupils of Frank Van Dusen were heard. Ruth Axe Brown, professional student of Mr. Hackett, sang "To the Snow" by Curran, Speaks' "Jean" and Del Riego's "Hayfields and Butterflies." Ilce Gilbert sang a group of songs by Salters, Reger, Weckerlin and Clough-Leichter. Maren Johansen won much plaudits in Roger's "The Star," "Tes Yeux" by Rehey, and "The Dawn" by Curran. The students reflected much credit not only upon themselves and Mr. Hackett, but also upon the institution where they are being taught. Every one of Mr. Hackett's students sings with much refinement and a style that reveals thorough training.

CLOKEY'S SONGS IN DEMAND.

The songs of Joseph W. Clokey are being used extensively by an increasing number of eminent singers. Among these is Walter Greene of New York, who has been singing Clokey's "Sea Breath" on all his programs. Best of all, Mr. Greene reports, "that he usually has to repeat it."

"Blue Are Her Eyes" is being used as a radio number in various parts of the country. Some one here in Chicago heard it broadcasted from Davenport, Iowa, recently. Other songs of Mr. Greene's that are making way in numerous programs are "Far Away Song" and "Ah, Take the Rose." All of these are published by The Clayton F. Summy Company.

MRS. ZENDT AT THE CHICAGO BEACH HOTEL.

Marie Sidenius Zendt sang at the Chicago Beach Hotel recently. Among the songs she used were: "Serenade" and "Lullaby," by Strauss; "When I Bring to You Colored Toys," by Carpenter; "Maytime," by Anderson, and "Nature's Holiday," by Hageman. So many people picked up the program by radio that Mrs. Zendt was kept busy with complimentary phone calls all of the next day, many of the messages coming from persons who were entire strangers to her.

This popular soprano will fill the following dates in the near future: November 8, Chicago Woman's Club; November 11, soloist with Morgan Park Chorus; November 17, program of French songs at a private house musicale in Wilmette. Edgar Nelson will be the accompanist at Mrs. Zendt's recital at the Playhouse, November 26, under the auspices of F. Wight Neuman.

AMERICAN CONSERVATORY NOTES.

Advanced piano pupils of Henriot Levy and voice pupils of Charles La Berge will be presented in recital at Kimball Hall, Saturday afternoon, November 4.

Wilhelm Middelschulte, who recently returned from abroad, gave organ recitals at Hamburg, Dresden, Berlin and Dortmund with fine success.

The Saturday recitals of the American Conservatory at Kimball Hall are enjoying an unusual degree of popularity. Every recital is attended by a capacity house. These recitals are given either by members of the faculty or advanced students.

AT THE BUSH CONSERVATORY.

An impressive list of activities is scheduled at Bush Conservatory for the months of November and December, beginning with the annual Hallowe'en party for the students of the Conservatory dormitories.

RENE DEVRIES.

Chicago Singer Uses "Art Songs for Children"

Hinds, Hayden & Eldredge, publishers of Scott's "Art Songs for Children," has received the following communication from the composer, which was received from Elsa Holinger, a concert singer of Chicago: "Just a line to tell you that I used 'Art Songs for Children' at the children's matinee, Saturday, September 16, at the Stratford Theater. 'Nuf said' when I tell you that the audience was wildly enthusiastic. They are so delightful and 'go over' so well that I shall use them on the grand opening program for the Tuesday Art and Travel Club, Tuesday, October 10, in the ball room of the La Salle Hotel. I love them."

Raisa and Rimini to Go on Tour

Rosa Raisa and Giacomina Rimini, after arriving recently on the Steamship "Comte de Rosas," will leave immediately for a tour which will embrace the following places: Chicago, Denver, St. Joseph, Kansas City, St. Paul, Cleveland, Grand Rapids, Pittsburgh, Toledo, Springfield, Baltimore, Harrisburg. They will return in time for the opening of the Chicago Opera season on November 13.

Before Returning to America in January

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Plays in England

RECITALS

October	8th	Royal Albert Hall, London
"	11th	Derby
"	14th	Bournemouth
"	18th	Oxford
"	21st	Manchester
"	27th	Eastbourne
"	31st	Leicester
November	1st	Queens Hall, London
"	6th	Cheltenham
"	23rd	Birmingham
"	24th	Southport
December	1st	Bedford
"	5th	Bradford
"	16th	Hull

JOINT RECITALS WITH MELBA

November	4th	Cardiff
"	12th	Royal Albert Hall, London
"	18th	Middlesborough
"	20th	Hanley
"	22nd	Liverpool
December	9th	Edinburgh
"	11th	Dundee
"	13th	Glasgow

ORCHESTRA APPEARANCE

November 25th	Queens Hall Orchestra
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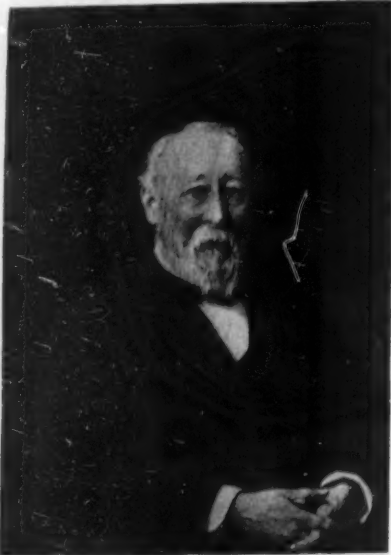
Ridiculed and Shunned by the Early Colonists as an Evil Thing, Music Entered America Through the Church—From a Single Counter in a Tiny Bookshop Oliver Ditson First Sold Music—Thus Originated the Pioneer Music House of America, Which Has Preserved for All Time, in a Series of Notable Volumes, the Works of the World's Master Composers

(Reprinted by permission from the National Magazine)

Where music dwells
Like thoughts whose very sweetness yielded proof
That they were born for immortality—WORDSWORTH

There was small hope for the future of America during the Colonial period if one believed, with Shakespeare, that "the man that hath no music in himself is fit for treasons, stratagems, and spoils."

To the Puritans, singing was a term of reproach, synonymous with evil. To sing by music, one of our ancestors



THE LATE OLIVER DITSON,
pioneer music publisher of America. From an oil painting in the president's room of the ten-story marble structure which houses the Oliver Ditson Company today.

declared, was "quakerish and popish, and introductive of instrumental music; the names given to the notes are blasphemous; it is a needless waste since our fathers are gone to heaven without it; its admirers are a company of young upstarts; they spend too much time about learning and

carry out a-nights disorderly." Many others offered equally strenuous and weighty objections.

The only chance for the musically inclined came on Sunday, when church-goers might repeat in parrot-like fashion the words and the tunes chosen by an inspired pastor. Singing by rote was the custom, and each psalm was "lined out" by the deacon and amplified in turn by the congregation.

While colonists ridiculed the few venturesome Bostonians who met in singing class to learn "ungodly songs," the mighty Handel was dominating London's musical life under the patronage of George the First, while in Germany, Bach, in some respects the greatest composer the world has ever seen, was living the quiet life of Kapellmeister to an obscure German prince.

Yet out of the arid waste of forbidding theology which marked the Colonies rose the Republic of America, and out of America an outstanding musical institution of world import.

About the time that Ralph Waldo Emerson, as a boy of eight, was driving the family cow to pasture across what is now Boston Common, Oliver Ditson was born in Boston. His grandfather had been a soldier of the Revolution. His father had only recently moved to the metropolis of New England, after his marriage to a daughter of Solomon Pierce, another Revolutionary hero who had been wounded at the Battle of Lexington. As though this military ancestry were not enough, the country was again plunged, a year after his birth, into the turmoil of the War of 1812. The year 1811 had also marked the birth of Thackeray, Charles Sumner, and Harriet Beecher Stowe, and the year before the birth of Chopin, Schumann, and Ole Bull.

A book and music store of Colonel Ebenezer Battelle founded immediately after the Revolution, had passed down from hand to hand to Colonel Samuel H. Parker, and it was here that Oliver Ditson, as a boy of twelve, first went to work.

In the Colonial days music shops had been unknown. Authors printed their own compositions and personally distributed them. Then booksellers began handling music, and there are instances of its being on sale at places which also handled "paper hanging for rooms," and umbrellas and parasols.

When Colonel Battelle, a Harvard graduate, had opened his bookshop in 1783, immediately after the close of the Revolutionary War, he emphasized the valuable collection of music books in which he was to specialize. This little shop was in reality the nucleus of the world institution that was to be. It passed through various hands until taken over in 1811 by Samuel H. Parker.

Oliver Ditson worked three years with Colonel Parker,

and then began learning to set type in a printing office. Here he spent seven years mastering everything that was known about publishing at that time. His ambition and ability soon outgrew his position, so in 1835, when twenty-four years old, he began publishing music in his own name in a tiny store on Washington street.

Not much later Colonel Parker, his former employer,



CHARLES H. DITSON,
president of the Oliver Ditson Company and son of the founder. His courage and faith in the lovers of music in America made possible the Musicians' Library, which has rescued from oblivion much of the work of the master composers and immortalized all of it.

moved into the same building, and within a year the rivals became partners. Then they moved out of their cramped quarters into the famous Old Corner Book Store of Boston. Music publishing was in the same primitive stage as other arts in America at that time. The modern era was

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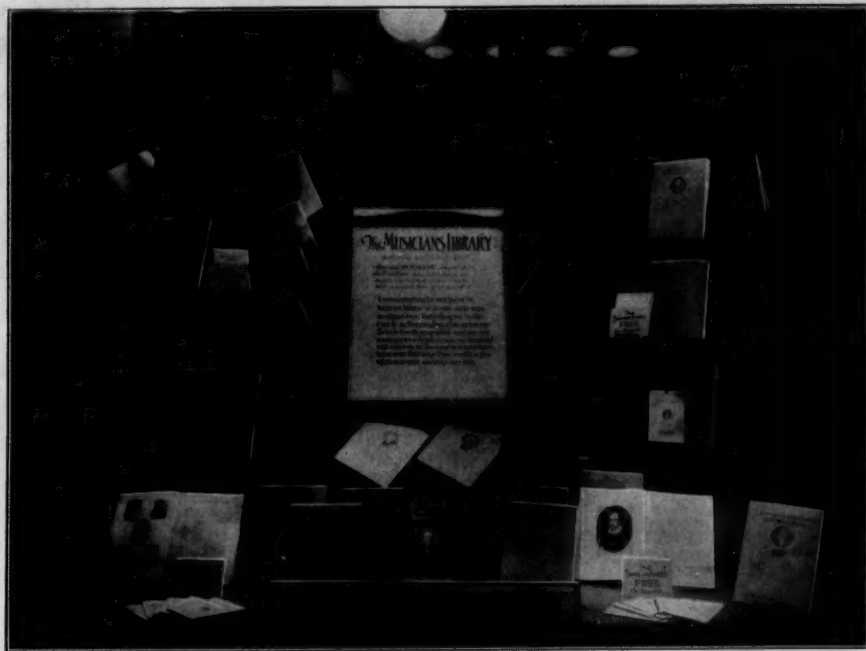
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unborn. Even in 1840, the year Mr. Ditson was married to a descendant of Governor Bradford of the Plymouth Colony, there was not a telegraph line in the world, and there were far more stage lines than railroads. Chicago was a town of some four thousand people, and Boston boasted less than one hundred thousand.

In 1842 the firm of Parker and Ditson was dissolved, when Mr. Ditson bought out his partner's interests and carried on the business in his own name. His boy-of-all-work, whom he employed for \$1.50 a week, was John C. Haynes. Twelve years later he became a partner of Oliver Ditson & Co.

The business of the company grew steadily and frequently other concerns were absorbed in the process of expansion.

Reaching out into the rapidly growing West, Mr. Ditson established a young man named John Church at Cincinnati in 1860, and two others, P. J. Healy and George W. Lyon, at Chicago in 1864. The present music houses of Lyon & Healy and the John Church Company attest the wisdom of his selections.

In 1867, Firth, Son & Company of New York City was absorbed and a branch house was established there under the management of Oliver Ditson's eldest son, Charles, with the firm name of Chas. H. Ditson & Company.

On December 21, 1888, the pioneer in music publishing in America passed away at the age of seventy-seven, but the company he had established on so firm a foundation was continued in his name by the two other partners, Mr. Haynes and Charles H. Ditson, the son.

In the scores of years since the business was housed in the little Washington street building, it had grown steadily until first five, then eight stories, were necessary. Mr. Haynes passed away in 1907, after sixty-two years' connection with the house, and the presidency of the corporation devolved fittingly upon the son of the founder, Charles Healy Ditson. The eight-story building, then housing the firm, became too cramped, and in 1917 the present magnificent ten-story structure of white marble in adapted Renaissance style was completed.

Here, facing Boston Common and overlooking the fields where much of interest in American history occurred, where great men have walked, and great deeds have been done, stands the institution today. From the president's room on the tenth floor one glances out over the Common at the State House of Massachusetts, then on to the Charles River and Cambridge, with the tower of Harvard's Memorial Hall silhouetted against the hills beyond.

On the face of the building are carved decorations of musical instruments surrounding panels that contain the names of composers to whose work the instruments are appropriate. With the name of Gounod are the drums and trumpets of the march in "Faust;" with Verdi, the guitar; with Wagner, the horns and tragic mask; with Schubert, the lyre of song.

The street floor is given over entirely to the retail music store, without question one of the largest and most perfectly appointed in the country. On the second floor, phonographs and records are displayed, while on the third is the wholesale music department.

On the fourth floor are the musical instruments, and here can be found everything used in band or orchestra, from almost priceless violins to the Chinese drum of the percussion player. Here, too, is the most beautiful of instruments to the eye—the harp—ranging from the quaint little one of Irish ancestry to the most superb concert productions of Lyon & Healy, unequalled in the world. The vision of Mr. Ditson, who foresaw the growth of the Middle West and sent Healy and Lyon as young men to Chicago when it was scarcely more than a frontier town, has borne fruit in the development and improvement of the oldest of musical instruments.

On the fourth floor, the experts of the delicate craft of musical instrument repair are located.

Far aloft on the tenth floor, a fitting culmination to the institution, are the luxurious executive offices, paneled with oak. The crowning achievement is the president's room, with dark quartered oak woodwork, floor of dull red Mercer tiles, a fireplace of Botticino marble, topped with a carved oak mantel, and two side walls occupied by



STREET FLOOR OF THE OLIVER DITSON BUILDING.

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glassed-in bookcases. Above the fireplace is the portrait of the late Oliver Ditson, founder of the house.

Here before the very doors of this edifice, made possible by America's love of music, British troops once shocked religious Bostonians by racing their horses on Sunday or causing their bands to blare the strains of "Yankee Doodle" outside the church doors. Beyond the Common one looks out upon the even ranks of Back Bay house roofs, where once the waters lapped the marshy banks, and where, on the night of April 18, 1775, British troops took their boats on the eve of the Battle of Lexington, rowing with muffled oars to the shore of Cambridge.

Directly across the Common stood long ago the hut and orchard of the Reverend William Blackstone, the hermit of Shawmut. It was from him that the town of Boston bought for thirty pounds his rights to the peninsula, reserving forty-four acres for a "traying field" and for "the feeding of cattle"—and this tract of land is the Boston Common of today.

In the immediate vicinity of America's pioneer music publishing house, the first treatise on singing was published in America, and the first music, the first musical instruction book, and the first book wholly of American composition were printed. Not far away stands Park Street Church, where "My Country, 'Tis of Thee" was first sung.

There is no more perfect exemplification of the possibility of human relationship between employer and employee than at the Oliver Ditson Company. There is little tardiness. The sick are cared for with all the attention of a true family relationship. Those who have served to an elderly age, and there are many of them, have easier hours. All fulfill the institution's belief of keeping young by work. Almost a dozen have been connected with the business for more than fifty years, among whom is the president, Mr. Clarence A. Woodman, general manager, who, with Edward H. Briggs, treasurer, co-operated in planning the interior of the Ditson building, has himself a record of forty-eight years' service, while Mr. Briggs will soon begin his thirty-fifth year with the Ditson company. There are scores of others with thirty, twenty and ten-year records. The World War service flag of the Ditson company carries twenty-seven stars.

Twenty-one years ago William Arms Fisher, composer, critic, and for long the editor and publishing manager of the company, awoke one morning with an insistent idea—that of planning and publishing a series of notable volumes that would include the masterpieces of song and piano music.

Shortly after, he took the train for New York to enlist the authority and support of the son of America's great pioneer publisher. The breadth of the scheme, the satisfaction of doing a big thing, and doing it in the best possible way, appealed at once to Mr. Charles H. Ditson, who thereupon gave it his sanction and the essential financial backing.

The great sums of money expended in this large undertaking have perhaps never been counted, but music-lovers owe more than can be readily put in cold type to the enthusiastic, discriminating, and constructive work that has gone into the Musicians' Library; to Mr. Fisher, who had the vision twenty-one years ago to plan this great series, and to the man of faith and courage, Mr. Ditson, who has been willing to spend generously, even lavishly, for the sake of a high accomplishment.

Here lovers of music find in eighty-five independent volumes the selected masterpieces of Bach, Beethoven, Brahms, Chopin, Grieg, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Wagner, and the rest. Krehbiel, Finck, Henderson, Aldrich, Philip Hale, and others of their merit have written the prefaces, and in addition is a biographical essay and the best obtainable portrait of the composer.

The most recent volumes in this great series are two books of Modern Russian Songs authoritatively edited by Ernest Newman of London, and in celebration of the century of his birth the piano works of César Franck, edited by his eminent pupil, Vincent d'Indy, the composer.

The choice of Henry E. Krehbiel, music critic of the New York Tribune, as editor of some of the volumes of the Musicians' Library, was especially fortunate. He has rescued from seeming oblivion many of the masterpieces of opera from the sixteenth century up to the present. In his life of Beethoven, which is a translation and revision of the monumental work on that composer by Alexander Wheelock Thayer, the story of the master musician's struggles with poverty is strikingly told. The two volumes of

his piano music, compiled by Eugen D'Albert, show Beethoven at his very best.

For years Beethoven was afflicted with deafness, and never heard many of his later compositions. The Ditson collection embodies the tribute of W. J. Henderson, the New York Herald critic, when he wrote:

They could not bear in earthly way, and so
Did not learn of other worlds, where spirits dwell,
To share with us, when sore our need,
Thy wounded heart hath paid our price so well,
We rise from all of woe to joyous swell,
On surging throbs of thine Adagio.

The Musicians' Library has broadened knowledge and vitalized taste in the finest songs and piano music of the world. Its compilation has been without exaggeration the outstanding achievement of the age in music publishing.

To take an example, we find in the volume of Richard Strauss the delightful song effusions which reveal a world of beauty, and which have given the composer of "Salomé" and "Elektra" first place in the public's attention. In this work the music lover revels in the composition of the man who is called "The architect of mighty tone-palaces that rear their sculptured battlement aloft in anonymous cloud-lands—for Strauss is rather a lyric poet than a fashioner of fantastic dreams."

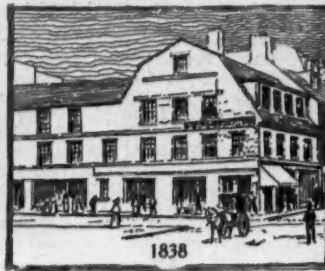
There are equally intimate and complete volumes concerning the other composers yet the field is much broader even than the works of individuals. In another volume we find twenty-four transcriptions or fantasies of true Negro melody, ranked by one critic with the Hungarian rhapsodies of Liszt and the Slavonic dances of Dvorák. The introduction is by Booker T. Washington; the transcribing by S. Coleridge-Taylor, the foremost musician of the Negro race.

The white marble structure of the Ditson Company facing historic Boston Common is an achievement indeed, but as nothing compared to this inestimable library to which music lovers the world over owe a debt which can never be repaid.

To William Arms Fisher's "Notes on Music in Old Boston," the writer is indebted for much of the data concerning the early history of the Ditson Company and the interesting notes about its environment.

Ditson's—Then and Now

From a single counter in a little corner bookshop to an institution of national—even of international—scope, the House of Ditson has grown. Simple and dignified, the structure of today, overlooking historic Boston Common, is the culmination of an evolution and growth of nearly ninety years.



THE LEEDS FESTIVAL

(Continued from page 5)

night is silence under many a star," for instance, where the orchestra leaves the chorus alone in E minor and after six adventurous bars joins it again in E flat major—to the choir's discomfiture last Friday! The last two pages are a miracle of limpid calm. Leeds duly lionized Mr. Holst.

DAME ETHEL ALSO THERE

There was lionizing likewise for Dame Ethel Smyth who conducted her choral piece "Hey, Nonny No."

"Is't not fine to dance and sing
When the bells of death do ring?"

exclaims the old poem of Dame Ethel's choice, and she has set it in a violently riotous, carnivalesque spirit. Delius's "Apollonia," a long, rather rambling series of variations on a negro folk tune, had the special interest here that the composer was born near by (at Bradford). He has the gift of a strangely personal harmonic sense, and his music at its most characteristic lives in a remote world of its own without kinsmen or allies. Arnold Bax's "Tintagel"—a thing of profuse romantic beauty—and Ireland's rhapsody—grim and vehement music, powerfully stated—made their mark on the last day, when we also had Butterworth's short and singularly fresh orchestral idyll.

The Bach programs included cantatas, concertos, a motet ("Come, Jesus, Come"), and the Magnificat in D.

SOLOISTS.

Among the excellent solo singers, the soprano, Dorothy Silk, won particular sympathy, for she sings Bach with a purity of style and at the same time a sweet and attaching pathos which proves her rare artistic spirit. Some of the members of the London Symphony Orchestra (of which we English think we have the right to be rather proud), distinguished themselves in the second "Brandenburg" in F major. The trumpet part was played by H. Barr on a small instrument in D; he is a marvelous executant, and it was a clear revelation of what Bach meant by those often trying and baffling trumpet parts of his. It was real trumpet tone; it was prodigiously agile and flexible; it allied itself without tyranny to the flute, oboe and violin solos; it was most musically brilliant.

Princess Mary was at the concerts of the first and last days of the festival. RICHARD CAPELL

John Church Issues "The Perfect Modernist"

In response to insistent demand "The Perfect Modernist," a simplified method of harmony without rules, which appeared serially in the MUSICAL COURIER last season, has now been issued in book form by the John Church Company. It makes a compact little book of seventy pages, provided with an introduction by the author, Frank Patterson, a carefully compiled index, and directions for its use either by the teacher or the student who wishes to use it without the aid of a teacher. In the introduction the author says: "This book does away with rules and offers in their stead a series of basic principles which, being fundamental, cover fully and completely every problem by which the harmonist may be confronted." The work deals as briefly as possible with every phase of harmony and melody making and will be found to cover the ground thoroughly. But it will not do the student's work for him. It is a guide to work,

but the student must strengthen his own mental muscles by doing his own work. It is the only way to learn.

Another Boston Triumph for Ella Kolar

Ella Kolar, dramatic soprano, made her third Boston appearance this year on Columbus Day, October 12, at Faneuil Hall. She was heard in the "O Mio Fernando" aria from "Favorita" and the "Non conosco il bel suol" aria from "Mignon." Miss Kolar was enthusiastically received and at the conclusion of her numbers was forced to render several encores. During her forthcoming concert tour the soprano will appear in Philadelphia, New York, Chicago, Pittsburgh, Milwaukee, Cincinnati, and other cities.

Francis Moore at American Institute

The opening artist recital at the American Institute of Applied Music, Kate S. Chittenden dean, was given by Francis Moore, October 7, at that institution before an enthusiastic audience, composed largely of students, instructors at the Institute and their friends. Two days later he repeated this program at Aeolian Hall, a review of which appeared in the MUSICAL COURIER of October 19.

Gartlan's "The Lilac Tree" Popular

George Gartlan's song, "The Lilac Tree," won such popularity as an encore song last year that now it has been promoted to a regular program number. Grace Bradley, for one, expects to feature "The Lilac Tree" and "April Fool" on her concert programs this winter. At her Schenectady concert next month she will use "The Lilac Tree" as a program number and "April Fool" as an encore.

Additional Macbeth Appearances on Pacific Coast

Florence Macbeth has been engaged to sing in Los Angeles and many other southern California cities on her Coast tour under the direction of L. E. Behymer.

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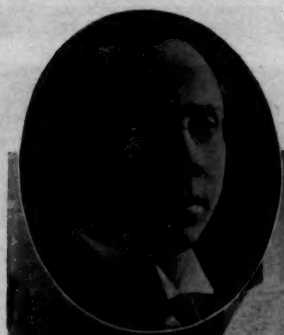
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CARL FRIEDBERG	EUGENE YSAYE

VLADIMIR GRAFFMAN'S NEW STUDIO AT 310 WEST NINETY-FIFTH STREET



The insert to the left shows Vladimir Graffman, Russian violinist, who will this season concentrate more on teaching than concertizing and therefore has opened an attractive studio at 310 West Ninety-fifth street. Mr. Graffman is an exponent of Leopold Auer, having studied for five years with the famous violin pedagogue at the Petrograd Imperial Conservatory of Music. He has had long experience as an instructor, was successful as professor of violin playing at the Russian Conservatory at Omsk, and recently was concert master with the Minneapolis Symphony Orchestra. Mr. Graffman came to America two years ago, after a concert tour of Russia, Siberia, China and Japan, and made his debut at San Francisco. Since that time he has given many recitals and appeared as soloist with orchestra. The insert to the right shows Diana Graffman, concert pianist, who also will give instruction at the new studio. She was formerly a pupil at the Imperial Conservatory in Petrograd and later became a piano instructor at the Omsk Conservatory of Music. Miss Graffman has appeared as soloist and accompanist for her brother, Vladimir Graffman. (The studio photo is by Mishkin and that of Miss Graffman by Louvre.)

MINNEAPOLIS

(Continued from page 6)

ducting, and singing the same songs. This was her first appearance in the United States this year.

FIRST POPULAR CONCERT STRENGTHENS FIRST IMPRESSION OF VERBRUGGHEN.

The fine impression made by Henri Verbrugghen as guest conductor of the first concert by the Minneapolis Symphony Orchestra was corroborated and enhanced by his appearance as conductor of the first popular concert on Sunday afternoon. Again, as on the occasion of his debut before a Minneapolis audience, Mr. Verbrugghen had chosen as the two principal orchestral numbers two well tried and firmly established favorites—Beethoven's "Egmont" overture and the same composer's fifth symphony. He proved himself a Beethoven interpreter par excellence. The overture was read with a fine exposition of its dramatic contents, while the symphony brought conductor and orchestra an ovation. The men played as if inspired, and the result was a performance of great clarity in detail and yet logical coherence, revealing to the full the many beauties of the work and doing full justice to the underlying idea of "per aspera ad astra." The program closed with a novelty, two Maori folk songs by the English composer, Alfred Hill, characteristically orchestrated by Henri Verbrugghen. The first of these folk songs, named "Tangi," was further characterized on the program as a Maori funeral lament, while the other number, "Waiata Bi," had the subtitle, "Maori Song-Dance." According to the program notes the Maori are a Polynesian race who emigrated to New Zealand some centuries ago. The audience liked these

two numbers very much, especially the song-dance, which had to be repeated. In these products from the Antipodes one looked in vain for any manifestations of exotic vagaries unless one were disposed to include in this category the amusing, "Jazz"-like trombone calls imitating the characteristic exclamation with which the Maoris end all their songs.

The soloist was Jenny Cullen, Scotch violinist, who on this occasion made her American debut. She completely won the audience with a masterly performance of Vieuxtemps' fifth concerto in A minor. Miss Cullen, who at present is the concertmaster of the Sidney State Orchestra, is a pupil of Mr. Verbrugghen. A large beautiful tone, highly polished technic, fine phrasing, all governed by musical intelligence of high order were the dominating features of her performance. The cadenza was delivered with firm rhythm, while the melodious andante was played with much tenderness of expression. Enthusiastically recalled by the audience, the artist responded with the melodrama from "Piccolini" by Ernest Guiraud.

SOUSA PACKS HOUSES.

An interesting and most popular prelude to the musical season were two concerts by Sousa and his band. Needless to say, they played to packed houses brimming over with enthusiasm. G. S.

Schumann Heink Praises Mabelle Addison

Mabelle Addison has been chosen as the soloist for the concert to be given by the Bach Choir of Bethlehem, Pa., Dr. J. Fred Wolfe, conductor, in Philadelphia on November 4. This contralto has a repertory of eighteen operatic roles and is familiar with all the modern oratorios. She has appeared with success with many leading symphony orchestras of the country and also at numerous festivals. She is a great favorite in the South and Middle West, where she has been devoting most of her time for the past three years. Mme. Schumann Heink is said to have predicted a great future for her, the famous diva stating that Miss Addison possesses a pure contralto of great beauty and range of voice.

Calve With New York Symphony

Emma Calve will be the soloist with the New York Symphony Orchestra in Aeolian Hall, Sunday afternoon, November 5, when Walter Damrosch will present Alfven's Swedish rhapsody, "Midsommarvaka" and "Scene Dansante" by Glazounoff, both of which will be heard for the first time in New York. The symphony will be Beethoven's eighth, and Mme. Calve will sing "Stances de Sapho" (Gounod), and a group of French songs.

Raisa's Only New York Concert

Rosa Raisa, dramatic soprano of the Chicago Opera, will give her only New York concert of the season on Sunday evening, November 5, at the Century Theater. Her husband, Giacomo Rimini, the baritone, will be the joint artist. Mme. Raisa will sing arias from "La Juive" and "Pique Dame," Mr. Rimini an aria from "Martha," and the two will join in duets from "Hamlet" and "Nina," besides which each of them will sing groups of songs.

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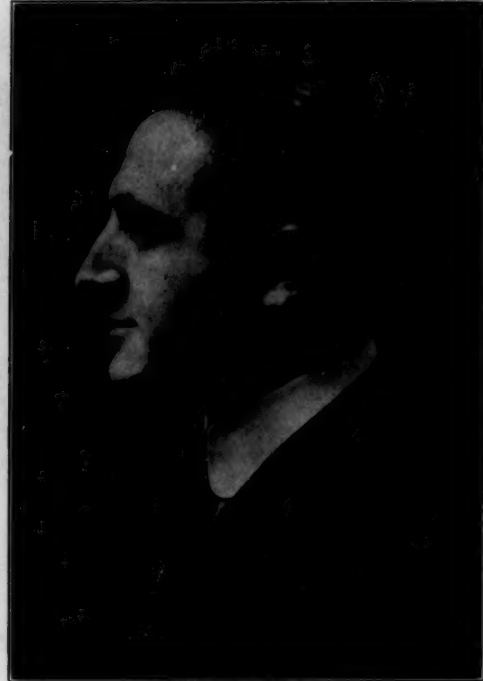
JOSEF FUCHS,

the violinist, who made a reputation for himself in America after his first appearance as a violinist of great ability, has spent the past year in Europe giving successful concert tours. His rarely beautiful tone, full of warmth, combined with fine technic and interpretations have won for him many triumphs. Mr. Fuchs gave recitals in Berlin, Leipzig, Dresden, Vienna and several other important cities. He will return to America some time in December when he will be heard again in recital.



MARION LOVELL,

coloratura soprano, who recently opened her season most auspiciously with a recital in Providence, R. I. (See story on another page.)



PASQUALE AMATO.

The noted baritone, many years a great favorite at the Metropolitan, has been resting the last two seasons, but will return early next year for a concert tour under the management of R. E. Johnston and Paul Longone. Those who have heard him recently in Italy state that his voice is fully restored and that he is singing as well as in his palmiest days.



HUGO RIESENFELD,

director of the Rialto and Rivoli theaters, who was one of the first to advocate and promote large orchestras and good music for the moving pictures. His latest idea is what is known on the Rialto programs—where it is now a weekly feature—as "Riesenfeld's Classical Jazz." Taking some well known popular dance tune of the day, he makes it over for symphonic orchestra, introducing all the latest wrinkles in scoring and in rhythmic nuances. There is a new number each week and to judge by the applause, the "classical jazz," conducted with a careful bringing out of all its niceties by Mr. Riesenfeld himself, is one of the particular hits of every program.

FRIEDA HEMPEL
and her guard of honor in Switzerland.

LINA COEN,

well known New York coach and accompanist, who spent the entire summer in the Berkshire Hills, where she devoted part of her time to coaching a number of vocal students. She returned to the metropolis and has reopened her studio at 398 West Ninety-seventh street. Mme. Coen specializes in French repertory and is coaching many leading singers of the Metropolitan Opera Company, such as Leon Rothier, Marion Telva, Pompilio Malatesta and Marie Rappold. Others who have coached with Mme. Coen are Olive Fremstad, Julia Culp, Mme. Jomelli, Helen Stanley, Jeanne Gordon, Rafael Diaz, Dr. Fery Lulek, Carl Jörn, Allan Hinckley, Orville Harrold, Marie Tiffany, Genevieve Vix, Claire Dux, Mildred Faas, Mildred Bryars, Gladice Morisson and Hazel Huntington. Mme. Coen is a graduate of the Paris Conservatoire, and has practically toured the world with artists of the highest rank as a concert pianist and accompanist. (Photo by Apeda)

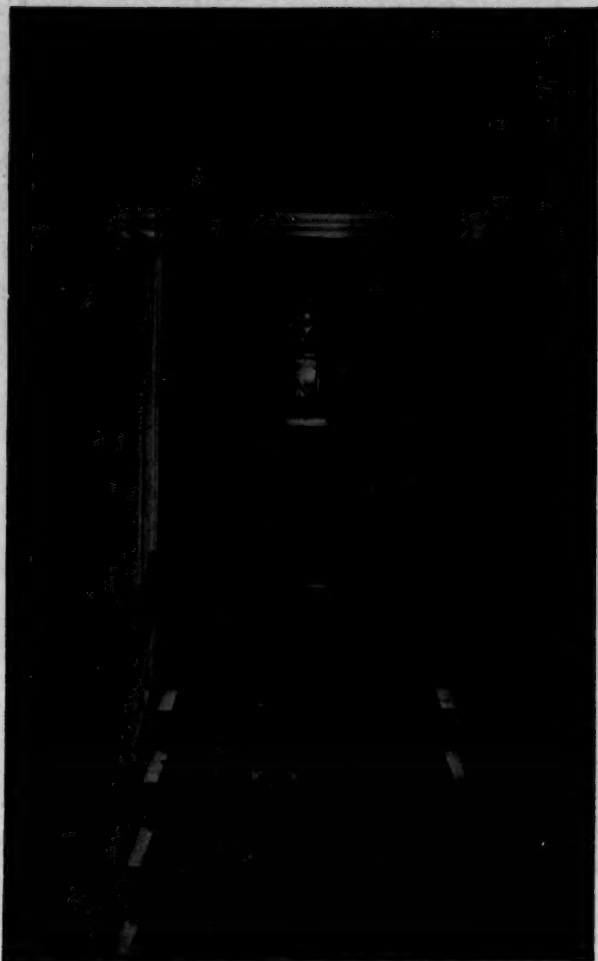
ROSALIE MILLER AND
HAROLD HENRY.

(1) Rosalie Miller in Harold Henry's Paris studio, looking over the song which Mr. Henry has just dedicated to her. (2) Harold Henry listening to Miss Miller hum the melody of the nocturne dedicated to her.

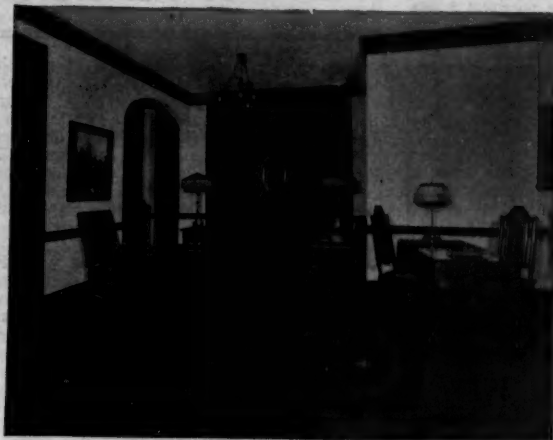


JASCHA HEIFETZ

and his old friend Isidore Achron, pianist, meeting in London for the first time since the war.



FRONT ENTRANCE OF THE SHERWOOD MUSIC SCHOOL showing the gold bronze bust of William H. Sherwood, founder of the school.



RECEPTION ROOM of the Sherwood Music School.

THE SHERWOOD MUSIC SCHOOL,

located on the third floor of the Pine Arts Building, Chicago, and referred to quite extensively in the MUSICAL COURIER (issue of October 19, page 45), has been completely remodeled. Across from the vestibule is an unusually large reception room in the seventeenth century style. The reception room is connected at one end with the recital hall. At the opening are massive Spanish doors painted in green and gold and glazed down to make them appear old. These doors are of the sixteenth century style. The study hall, the library and the recital hall have been completely rearranged; likewise the studios, hallways and even the mural backgrounds.



ROSA PONSELLE ON TOUR.

(1) Playing golf at Denver, Col., with Arthur Oberfelder, local manager of her concert, in the background. (2) Sitting on one of the smaller Rocky Mountains.



HARRIET WARE.

"Where will you take me, little boat, All on a summer's day?" Harriet Ware's first song success was "Boat Song," beginning as above. She is here seen handling the paddle, with Lucy Gates as her vis-a-vis, on the Ware farm, Plainfield, N. J.



CADMAN FESTIVAL ARTISTS.

Charles Wakefield Cadman, composer-pianist; Margaret Messer, soprano, and Constantine Bakalchikoff, conductor of the Grauman Symphony Orchestra, snapped "between acts" outside the Grauman Theater at Los Angeles, where these artists recently appeared at a Cadman Festival.



HANNA BROOKS,

soprano, snapped during the summer at Lake Mohonk, where she did considerable hiking. Mme. Brooks is again in town and busy with new and old pupils.



CECIL ARDEN,

who recently returned from Europe where she spent the summer, and who will be heard extensively in both opera and concert this season. Within the next few weeks she will sing in Scranton, Pa., her second appearance in four months; in Potsdam, N. Y., Yonkers and Philadelphia. In each place Miss Arden will give a full recital. (Photo by Morse)

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ACROSS THE COUNTRY

Albany, N. Y.—The Mendelssohn Club, one of the best known men's glee clubs in Eastern New York, has elected these officers and directors: president, Daniel Whitler; vice-president, Leo K. Fox; secretary, Godfrey J. Smith; treasurer, Frank H. Ivory; directors, Ben Franklin, Thomas Geer Kenny and Clement C. Munger. The board of directors was entertained at dinner recently by the musical director, Dr. Frank Sill Rogers. The first concert of the club season will take place December 7.

The Monday Musical Club is preparing a splendid series of meetings for the season of 1922-23. Mrs. Ralph G. Winslow, instrumental chairman, and Alice Fetzjohn, vocal chairman, were in charge of the first meeting with a miscellaneous program. Elizabeth Kleist, instrumental chairman, and Mrs. Walter L. Hutchins, vocal chairman, were in charge of a Brahms-Mendelssohn program. Among the most interesting programs of the club year will be an organ meeting with a Christmas cantata, to be presented early in December under the direction of Esther D. Kenes-ton, instrumental chairman, and Helen Eberle, vocal chairman. A two-piano recital, with Mrs. Guy R. Smith and Mrs. Edward H. Belcher as co-chairmen; an evening of chamber music, a quartet assisting, with Mrs. Peter Schmidt as chairman, and president's night under the direction of the president, Elizabeth J. Hoffman, are other events arranged by the program committee. E. V. W.

Atlanta, Ga.—One of the most unique musical events of the year in Atlanta has just passed—the Old Time Georgia Fiddler's Convention, which was held at the Auditorium on Friday and Saturday, September 28 and 29.

Louise Barili, a niece of Adelina Patti, and herself a musician of promise and achievement, sang for the Women's Club on October 2, her program including "Maiden with Thy Mouth So Rosy," the music for which is by Miss Barili's father, Alfredo Barili, and "The Artless Maid," one of her own songs set to music by Mrs. H. H. A. Beach. Miss Barili is also a descendant of Rouget de Lisle, who wrote the "Marseillaise."

On October 6 a tablet to the honor and memory of John Howard Payne, composer of "Home Sweet Home," was unveiled at Spring Place, Ga., a short distance from Dalton, by the Old Guard, one of the oldest and most historic military units in Georgia. Spring Place is the spot where John Howard Payne was arrested and held a prisoner of state in 1836, because of his open avowal of sympathy for the Indians.

The inmates of the Federal Prison, which has a fine band and chorus, offered a beautiful program over WSP, the Atlanta Journal radio station.

Madeline Hauff, coloratura soprano, has gone to New York to study. Congressman William D. Upshaw gave a farewell party in her honor.

The season seat sale for the concerts to be presented by the Atlanta Music Study Club this season opened on October 2, with a brisk demand that seems to promise a successful season. The first attraction was the concert of Frances Macmillan, American violinist, at the Auditorium on October 31.

The first program of the newly organized Fine Arts Club was offered on October 9, for the double purpose of opening the club's season and to honor Rose V. S. Berry, chairman of the fine arts department of the National Federation of Women's Clubs. Mrs. Berry joined the Atlanta delegation to the state federation meeting in Athens from October 10 to 13.

The Atlanta Music Study Club offered its first morning program on October 4, at the new Habersham Hall. Madeline Kneipp dealt entertainingly on primitive and ancient music up to 1600 A. D.

Luckie Street School is fortunate in having the first real orchestra of any public school in Atlanta, and the youngsters are highly enthusiastic and proud of their achievement. The orchestra is under the direction of Miss Boggus, teacher of the seventh grade, and is composed of members of the sixth and seventh grades.

Margarette Morris, a girl of seventeen, held her audience spellbound with her brilliant playing of both violin and piano, when she was presented in concert by the Junior Music Study Club, on September 29. One of her finest numbers was Saint-Saens' G minor concerto. Her accompanist was Frances Stovall.

One of the best programs yet offered by the Little Theater Guild was the one given under the direction of Harry Pomar, young violinist, assisted by Erin Farley, prominent teacher and baritone, Walter Marvin and Mrs. C. L. Patterson.

De Wolf Hopper and company and a chorus of thirty presented "The Mikado," "Iolanthe," "Pinafore," "The Pirate of Penzance" and "Yeoman of the Guard."

The chorus of women's voices of the Music Study Club held an organization meeting, when plans were finally adopted for the chorus, and Lulu Clarke King was appointed director.

Mrs. Duane Thomas Yould presented Ellen Lightfoot in recital at the high school auditorium in Decatur recently. The Sumter County Singing Convention, an annual event, met on October 1, at Americus.

Mrs. Kurt Mueller will offer weekly radio concerts, presenting advanced pupils.

Piano pupils from the class of Mamie Rayle gave a recital at Edison Hall September 22, assisted by Doris Cornwall, pupil of Annie May Coleman, in esthetic dances.

A musical program of interest was the one offered by Kurt Mueller, twenty years a leader in musical circles and a favorite artist with Atlanta audiences. P. G.

Atlantic City, N. J.—The local B. P. O. E. band met in competition with the visiting musical organizations during the convention last month, and under the proficient conductorship of Charles Abrams, pleased especially with its fine tone shadings. All musical organizations met on the Steel Pier and ten thousand enthusiasts and admirers of the various directors applauded their respective bands. The local band won honors.

The Atlantic City high school orchestra has started practice. A junior orchestra has also been formed to fill any possible vacancies in the regular group. Mr. Harmon, who so successfully conducted the orchestra last term, is again the director.

The final concert of the season by the Steel Pier Sym-

phony Orchestra, J. Frank Merrick conductor, presented Miss Dobson, soprano, and Ciro De Rites, baritone, on September 17, in the music hall of the Steel Pier. Mr. Merrick and the soloists received a flattering ovation.

A rare musical treat was featured September 14 at the First Baptist Church-Ventnor by Thomas J. Cross, featuring L. Powell Evans and Evan Prosser, vocalists, lately arrived from Wales. They were assisted by Mrs. Raymond Bowman, soprano; Sara Marie Newell, pianist, and Beatrice Keeper, accompanist. The tenor and bass soloists displayed effective interpretations. The varied program was much appreciated by the large audience.

The Sea Side Trio presented an interesting program September 12 on the Steel Pier, for the Children's Sea Shore Home. The soloists were Powell Evans, bass; Evan Prosser, tenor; Mrs. Hitner, soprano, and Sara Newell, pianist. Miss Newell was also the artistic accompanist.

Harold Ernschaw, violinist, and Milton Stansbury, pianist, were heard in concert in the music room of the First Baptist Church. Both artists were warmly applauded. Mr. Ernschaw is a pupil of Carl Doell, a local director and violinist. Mr. Stansbury is an instructor in French at the University of Pennsylvania.

Ethel Dobson, soprano, was soloist with the Haddon Hall Trio, September 23, singing the "Mad Scene" from "Lucia," (Donizetti), and "Carry Me Back to Old Virginia." She was accompanied by the Haddon Hall Trio, Camillo F. Martinelli conductor.

An unusually large and appreciative audience attended the concert on the Steel Pier, September 10 to hear Conductor J. Frank Merrick interpret one of the best programs offered this season. Rossini's "William Tell" overture opened the program, followed by Tchaikowsky's "Andante Cantabile." The soloists were Ludwig Plier, cellist; Ruth Turner, pianist, and Nora Lucia Ritter, soprano. Mr. Plier played Klengel's concerto in D minor and the demonstration extended was flattering, three encores being demanded. Ruth Turner displayed artistry in her playing of the A minor concerto (first movement) by Grieg. (This young pianist is completely blind.) Nora Lucia Ritter was enthusiastically received. Her first number was "Musetta's Waltz Song" ("La Boheme"), which was followed by shorter numbers. Bernice E. Lewis was the proficient accompanist for Miss Ritter.

Oreste Vessella, conductor of the Steel Pier Concert Band, presented Signor Bozzacco, trombonist, Annetta Ribecova who has been the vocalist with Conductor Vessella for the fall season, is a favorite with the Pier patrons.

Fred Bolte is president of the high school glee club of mixed voices. Helen Kennedy is musical advisor of the public schools. J. V. B.

Auburn, N. Y.—Souza and his band opened the musical season at the Auditorium on September 27. There was a large attendance and the "March King" stirred the audience with his popular marches and other music not so well known.

The Metropolitan Operatic Association presented "Il Trovatore" at the Auditorium on October 9. Nelli Gardini, as Leonora, combined a clear soprano voice with much dramatic power; Renato Troisi was Manrico; Dorothy Bott the Azucena, and Imerio Ferrari the Count di Luna. The company as a whole was excellent and the costumes were fresh and attractive.

Nellie Porter has reopened her music studio in the Metcalf Building. Mrs. Porter Beardsley has also resumed her classes in piano teaching.

Mrs. E. D. Metcalf, president of the Morning Musicales, announces an interesting program for the coming year. The meetings will be held in Osborne Hall and in the afternoon instead of the morning as formerly. The first meeting will be on November 2.

Marie Morrissey, contralto, assisted by Walter Chapman, pianist, and Jacques Glockner, cellist, appeared in a concert at Osborne Hall on Tuesday, October 10. Miss Morrissey's voice was very beautiful. Bertram Hole, of the Auburn Music Company, had charge of arrangements for the concert. F. T. R.

Boston, Mass.—(See letter on another page.)

Butte, Mont.—That the fame of Butte's oldest musical organization has spread far beyond the confines of Montana, receiving striking proof at a recent Republican rally here. Hon. Charles R. Leonard, who presided, stated that when he called on President Harding at Washington a short time ago, the President declared that the Butte Mines Band was one of the best he had ever heard. T. F. McD.

Canton, Ohio.—The Eight Famous Victor Artists opened the musical course of the Y. M. C. A. in the Canton Auditorium, September 30. A large audience greeted them and was amused and entertained. The artists, with the exception of Rudy Weidoeft, were the same as composed the octet when it visited Canton last season. Mr. Weidoeft is a saxophonist of no mean ability. Frank Banta, pianist, gave a number of solos, all of them well played. His duets with John Meyer were also an enjoyable part of the program. There were duets by John Meyer and Frank Croxton, and by Burr and Campbell, and trios by Campbell, Burr and Meyer. Billy Murray and Henry Burr sang several enjoyable tenor solos, and Campbell, Burr, Meyer and Croxton, comprising the Peerless Quartet, sang a group of popular airs that were well received. There were also numbers by the octet.

A good sized audience at the Women's Club, September 29, heard with pleasure the program presented by Laura Zalman, Rumanian violinist; Mary Frances Fornes, soprano and Frank Smith, tenor. The program, arranged by Rachael Frease-Green, was one of more than ordinary interest and merit. Miss Zalman is an artist of exceptional ability, and her musicianly qualities and excellent technic immediately won her the favor of her hearers. Miss Fornes, who is a Canton girl, recently returned to her home here after completing a course in the Chicago College of Music; she possesses a voice of pleasing quality and good range and she has splendid diction. Mr. Smith, who is tenor soloist at the First Presbyterian Church, sang two groups of songs. He was in unusually good voice and his efforts were appreciated and enthusiastically received. Jessie Van Horn was the accompanist for all the guest artists and her work merited praise and was of

great assistance in making the work of the other artists thoroughly acceptable.

The Canton Ladies' Chorus has as its new director Ira B. Penniman, a teacher of voice here and at Mt. Union College and director of the choir of the First M. E. Church, Massillon. The object of the chorus is to advance musical interests and the cultivation of vocal music. It is the only chorus of its kind in Canton and has given many excellent concerts. The chorus was formerly directed by Sarah Lavin, of this city. Elaborate plans have been made for the coming year.

Grace Balmer Penniman, organist at the Trinity Reformed Church, and a graduate of the Baldwin Wallace College, Berea, Ohio, will be the accompanist.

The officers are: president, Laura Perdue Moorehead; vice president, Mrs. W. P. English; secretary, Hattie Ramsey; financial secretary, Mrs. E. H. Moorman; treasurer, Mrs. C. E. Yutzey. R. Mc. C.

Casper, Wyo.—Phillip Gordon, pianist, delighted a large audience at the high school auditorium, October 7. He presented a well balanced program of numbers by Mendelssohn, Beethoven-Seiss, Schubert-Tausig, Chopin, Liszt, Rachmaninoff, Tchaikowsky and Strauss-Schulz-Evler. Those who heard Mr. Gordon's artistic performance commented on his tonal beauty, grace, poetry, brilliancy and technique. B. G.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denver, Colo.—(See letter on another page.)

Glen Ridge, N. J.—Community musical vespers are being held once a month from October until May at the Congregational Church. The first vesper services were held Sunday afternoon, October 1. The program consisted of chorus numbers, instrumental trios, a tenor and baritone duet and soprano, contralto, baritone and tenor solos. The church quartet consists of Elsie McGall Persons, Mrs. William Hazen Peck, Anderson Nicol and Thomas Calder. The choir consists of Mrs. Melzer Chaffee, Ruth Elliott, Mrs. Samuel Ketchum, Agnes Kernochan, Mrs. J. J. Linder, Mildred J. Trumann, John Rainie, Millard Roubaud and W. Vennema. The choir is assisted by Fred Landan, violinist, and Robert Thrane, cellist, and is directed by Fay Simmons Davis, organist. B. G.

Green Bay, Wis.—Jessie Isabel Christian, ably assisted by Charles Mixor, violinist, and Gavin Williamson, pianist, gave the first concert, October 12, of the entertainment course of the Green Bay Women's Club, Mrs. George Nau president. Miss Christian was excellent in her aria, "Depuis le jour" from "Louise" and delightful in her smaller selections. A large audience greeted the artists. On January 17, Mme. Pierre Ponafidne will lecture, and March 8, the Beethoven Trio of Chicago will conclude the course. M. L. N. L.

Los Angeles, Cal.—(See "Music on The Pacific Slope.")

Lowell, Mass.—All doubt as to the acoustic properties of the new Memorial Auditorium disappeared on October 6, when Amelita Galli-Curci tested its qualities in a varied program of song. In the softest passages, sung without effort, her voice carried to every part of the vast hall. She was frankly pleased at the opportunity to be the first musical artist to appear in the new building for a concert engagement, and both she and the assisting artists expressed their delight in the perfect acoustics and in the beauty and the appointments of the auditorium. Every seat was taken and additional chairs were placed on the platform and the main floor. In point of attendance, outside of the Boston Opera House, the concert probably established a record for New England. It was certainly an encouragement to John I. Donovan of Lawrence, who was the local manager. As usual, the singer was assisted at the piano by her husband, Homer Samuels, and in some of the numbers by Manuel Berenguer, the flutist, who has long been associated with her in concert appearances. She sang the same program which she gave in Boston the following Sunday. There was no mistaking the fact that she pleased the vast and manifestly eager audience by her facility in the effortless expression of florid song, and she had reason to be pleased with the warmth of her reception.

Albert Edmund Brown arranged a series of Sunday afternoon concerts, two of which will be orchestral, with Madame Sundelius and Milo Picco as the soloists. Other concerts in the course include John Charles Thomas in recital. Alice Neilsen, the Gallo Symphony Band, Heinrich Gebhardt, pianist and Mischa Elman, violinist.

Jessie M. Hagar, who has for some time been assistant supervisor in the public schools, has accepted a position as director of music in the schools of Winchester and Lexington, Mass. She had taken especial interest here in the development of the after-school classes in violin, and her services in this work will be greatly missed.

Earl P. Leadbetter, one of the most promising of the younger singers of the city, died after a brief illness.

Coming from Nashua, N. H., where for the last three years he has been organist at St. Aloysius' Church, Rodolphe Pepin has assumed his new duties as organist of St. Jean Baptiste Church in this city, where he has a fine modern instrument at his command. He was born in Suncook, N. H., and studied organ with B. F. Poirier of the Notre Dame Church in Montreal and with Pietro A. Yon in New York, subsequent to his graduation from the New England Conservatory of Music. Before going to Nashua he had been organist of St. Boniface Cathedral in Manitoba, where he developed an excellent chorus. S. R. F.

Manhasset, L. I.—Gladys V. Gilbert showed unusual talent as a musician and as a composer at her recital given at the Manhasset public school auditorium September 22. Besides selections by Beethoven, Chopin, Debussy and Rachmaninoff, Miss Gilbert played one of her own compositions, a concert study, which met with a warm reception. Miss Gilbert is now taking steps to publish this. G. Schirmer, Inc., expects soon to bring out a suite of short pieces by Miss Gilbert entitled, "Little Red Riding Hood." They will appear in the well known "Scarlati Series," compiled by that firm. Miss Gilbert received her musical education in England at the Royal Academy of Music in London, where she gained her diploma as L. R. A. M. Before leaving England she was presented with the degree A. R. A. M., which is given only to distinguished ex-students. She also took a special course at the Tobias Matthay Piano-forte School in England. B. G.

Miami, Fla.—The Junior Music Club presented a beautiful performance of Mana-Zucca's "Candyland" at

the Fairfax Theater, under the direction of Mrs. L. B. Safford. Special lighting added much to the effect. The soloists included Sara Eisenberg, Beatrice Goldenblank, Pearl Waldman, Gladys Abramson, Nathalie Cotter, Willie Becker, Hanna Law, Edna Bodames, Jerry Goldberg, Mary Agnes Scott, Evelyn Brown, Marguerite Curry and Bernice McCredie. The playlet was concluded with a dance performed by a number of Junior Music Club members the music being played by Babette Simons. The prologue was read by Clara Cohen.

Monday night the Woman's Aid of the First Presbyterian Church furnished the radio program at the Metropolitan Station. Those who took part were Katherine Dungan, vocalist; Mabel Brown, reader; Evelyn Bradley, violinist; Mrs. D. V. Godard, vocalist. Following the program, messages were received stating that the above concert was heard in Louisville, Ky., San Juan, P. R., Schenectady, N. Y., and Newark, N. J.

J. B. Lucy, assistant violin teacher at the School of Musical Art, Jacksonville, has been in Miami for several days.

A special musical program at the Trinity Methodist Church was presented by Mrs. J. M. White, soprano; male quartet (L. D. Gates, C. E. Brown, R. T. Clayton and L. A. Warner); Francis Tarboux, organist; Robert Clayton, baritone, and a mixed quartet (Mrs. T. N. Gautier, Mrs. F. M. Hudson, L. D. Gates and L. A. Warner).

Katherine Dungan entertained the executive board and chairmen of committees and their husbands of Miami Music Club, at a cafeteria supper.

The following young people furnished an entertaining program at the Shrine Hall recently. Maurine Pepper, Mary Grace Gentry, Marjorie Waters, Violetta Morrison Isabelle Morrison and Marjorie Lett, singers; Florentine Holmes and John Pollak, pianists; Margaret Nimmo, Katherine Chaille and Jean Godard, dancers; Junior Moore, violinist; Baby Daugherty and Elzada Feaster, readers. S.

Morristown, N. J.—Harold Land, baritone, accompanied by Edward Harris, composer-pianist, gave a delightful recital at the residence of Mrs. Benjamin Nicholl before a large number of prominent society folk, for the Neighborhood House of Morristown. The baritone sang an interesting program of French, Italian and American ballads which contained much variety. He was at his best, and added several extras. R.

New London, Conn.—Mrs. Richard Mansfield opened her home in New London Saturday, October 7, and invited

many friends to hear Elise Owen, a young violinist, in recital. The project of creating a Richard Mansfield memorial was launched. Miss Owen, a pupil of Leopold Auer, played an interesting program with excellent interpretation, technique and tone. B. G.

Palo Alto, Cal.—(See "Music on The Pacific Slope.")

Portland, Ore.—(See "Music on The Pacific Slope.")

Providence, R. I.—Cesare La Monaca and his band were heard here on October 8 in Fay's Theater before a large audience, the concert being under the auspices of Holy Ghost Council K. of C. The assisting artist was Geneva Jeffers, soprano, who rendered with fine artistic taste "Un Bel Di" from "Madame Butterfly," and Tosti's "Good-Bye." The band, composed of fifty players, was well balanced, and Signor La Monaca, who directs without score, obtained excellent results. A feature of the evening was the overture, "La Terre," composed by Signor La Monaca's brother, Giuseppe La Monaca, a member of the Philadelphia Symphony Orchestra. This work was given an exceptionally fine rendition and was received with hearty applause.

On October 12 the Chopin Club, Mrs. Edgar J. Lownes president, had its first musicale of the season in the ballroom of the New Biltmore Hotel. Richard Burgin, violinist, concertmaster of the Boston Symphony Orchestra, was the guest artist, and Geneva Jeffers, soprano, and Emma Winslow Childs, pianist, members of the club, also rendered solos. Mr. Burgin gave a brilliant rendition of Lalo's "Symphony Espagnole" and his other numbers also were played with beauty of tone and artistic effect.

Marion Lovell, coloratura soprano, gave a song recital at the Providence Plantations Club with a large audience in attendance. Miss Lovell possesses a full, pure voice of wide range, which she uses with skill, and in each of her numbers she displayed unusual musical insight. Especially delightful was her rendering of Rimsky-Korsakoff's "Chanson Indoue," which she sang with an imagination and purity of tone which, together with perfect diction, won for her genuine applause. G. F. H.

Roanoke, Va.—A large audience greeted the Russian Symphony Orchestra, Modest Altschuler conductor, when it appeared at the City Auditorium, October 12, under the auspices of the Roanoke Christian Endeavor Union and the Woman's Auxiliary of the First Presbyterian Church. The audience included a large delegation of students from

(Continued on page 53)

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES PROMISED A BRILLIANT MUSICAL SEASON

Mr. and Mrs. Rothwell Home from Europe—Geraldine Farrar Opens Season—Fitzgerald Concert Company Organized—Boy Violinist Arouses Special Interest—Notes

Los Angeles, Cal., October 18.—With the first event of the season a tremendous success, rehearsals under way for the symphony orchestra concerts, an alluring list of notables to be heard on the Philharmonic concert course, and all of the musical clubs announcing fine programs, it would seem that Los Angeles will not want for musical attractions this winter.

MR. AND MRS. WALTER ROTHWELL HOME FROM EUROPE.

Mr. and Mrs. Walter H. Rothwell have returned from their summer in Europe. The popular director searched for fresh material for the orchestra, and Mme. Rothwell added many novelties to her already extensive repertory.

GERALDINE FARRAR OPENS SEASON

L. E. Behymer presented Geraldine Farrar as the first star of the concert season, and as usual he was not mistaken in his choice, for the noted soprano packed the auditorium. Miss Farrar sang much better than when she last appeared here in concert, and her charm and fascination are as potent as ever. Claude Gotthelf, who has many friends here, gave much delight with his admirable accompaniments, and the other assisting artists were Henry Weldon, baritone, and Joseph Malkin, cellist.

FITZGERALD CONCERT COMPANY ORGANIZED

James T. Fitzgerald, of the Fitzgerald Piano Company, and Merle Armitage, well known concert manager, have organized a concert bureau which is going to be a boon to resident artists, for in addition to eastern and foreign celebrities who will be exploited, there will be a series of concerts for our local artists. Rosa Ponselle, Titta Ruffo, John Thomas and Erwin Nyiregyhazi are the first four artists to appear under the Fitzgerald Concert Company.

BOY VIOLINIST AROUSES ESPECIAL INTEREST

Appearing at Grauman's million dollar theater recently was a little ten year old Russian boy, Max Epstein, who created a furore with his wonderful violin playing. The lad was recognized as a genius in his own country and his masterly playing of different compositions at the "Discovery Concerts" created such enthusiasm that Mr. Grauman featured him all week. William A. Clark, Jr., founder of the Philharmonic Orchestra, has presented the gifted

boy with a valuable violin and has volunteered to direct his studies for the next five years.

NOTES

John Smallman, baritone and director of the Los Angeles Oratorio Society, has returned from the East, where he coached with Frank La Forge. He made his first appearance of this season at a successful recital in Allendale.

The prospectus for the Oratorio Society announces many eminent artists to be heard, and a novelty to be presented—Felix Nowowiejski's "Quo-Vadis."

Bertha Vaughn, well known soprano and teacher, is again in her studio in the Little Theater Building after a summer spent in England.

In the same building, Homer Grunn, composer-pianist and teacher, has resumed his classes after a sojourn in the desert, where he goes for inspiration. J. W.

BELLINGHAM STUDIOS, SCHOOLS AND CLUBS HAVE BUSY SEASON

Local Items of Interest

Bellingham, Wash., October 17.—The Williams' Studios (John Roy Williams, violin and orchestra, and Maud Williams, piano and folk dancing) offer a year's interesting work. Mr. Williams, director of the students' sixty piece orchestra and the Normal School orchestra of twenty-five pieces, will appear before the public with these organizations on several occasions throughout the year.

Miss Williams, who is assisted by Agatha Brown and Ann Bennett Swartz (both of the Cornish School, Seattle) in the teaching of Russian ballet and folk dancing, plans two dansants for the public to be given at the Aftermath club house. An annual festival of music and dancing will conclude the season.

Edith Strange, who is a vice president of the Washington State Music Teachers' Association, is chairman of a local committee to entertain that organization, which meets here in June.

Harrison Raymond, voice teacher, will direct the First Presbyterian Church choir and teach the Normal School voice students this year.

Minnie A. Clark is the new director of the Bellingham School of Music and Art. Other faculty members are Lois Wilson and Hattie Ecker, piano; Huldur Lindgrin and Lois Woodworth Grant, voice; Albert Benson, violin and orchestra; Frank Gottschalk, mandolin, guitar and zither; Mollie O. Trezise, painting; Vilma Sundborg, dramatic art. An active and entertaining season of recitals is planned.

The Bellingham Women's Music Club artist programs

include a lecture recital by Calvin Brainard Cady and the appearance of Marguerite D'Alvarez, Mme. Calvé and Alfred Cortot. Chairmen of the local programs are Miss Horst, Miss Lindgrin, Mrs. Shaw, Mrs. Mathes, Mrs. Wells, Miss Williams, Miss Strange, Mrs. Larrabee, Miss Gardner, Miss Bateman, Mrs. Harter and Miss Best. The last meeting, June 6, 1923, will be a program by the Junior Music Club. Subjects for the other programs are Russian, Scandinavian, American, Christmas, modern opera, early French music and dance, early classics, Italian, romantic period, current musical review and psychology of music. Officers for the ensuing year are: S. N. Kelly, president; Edith Strange, vice president; Mrs. V. A. Roeder, second vice president; Mrs. W. W. Ballaine, recording secretary; Miriam Best, corresponding secretary; Mrs. Paul P. Wells, treasurer.

Other clubs entertaining with musical programs throughout the year are the Canadian Club, Wisconsin Club, Michigan Club and various parent-teachers' associations of the grade and high schools, which also include operettas, comedies and cantatas in their musical work. The Aftermath and Twentieth Century clubs always include music, dancing or drama with their lecture programs. L. V. C.

PALO ALTO HEARS "ELIJAH" SUNG BY PENINSULA CHORAL SOCIETY

Annie Louise David Plays at Stanford University—Peninsula Musical Association Announces Concerts

Palo Alto, Cal., October 14.—In the recently completed stadium at San Mateo, ideally located in a thick grove of eucalyptus trees just off the State highway, the Peninsula Choral Society gave its initial fall concert, under the direction of Festyn Davies. To an audience which filled the stadium, the oratorio, "Elijah," was sung, with the following soloists: Charles F. Bulotti, Henry L. Perry, Esther Houk Allen and Lulu E. Pieper. The choruses were rendered in a spirited manner. Especially commendable was the quiet, forceful interpretation of Mrs. Allen, and the remarkable results in choral tone achieved by Mr. Davies.

ANNIE LOUISE DAVID AT STANFORD UNIVERSITY

A harp recital by Annie Louise David attracted a capacity audience to the Memorial Church at Stanford University, this being the first of the weekly Tuesday evening lectures and entertainments at the University. The program included a concerto in B flat minor by Margaret Hoberg, written for and dedicated to Mrs. David, with an arrangement. (Continued on page 53)

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OPINIONS OF THE PRESS

Grainger's Triumph in Christiania

Percy Grainger, who is now on an extensive European concert tour, recently appeared in Christiania, where he scored a triumph. Following are several extracts from leading Christiania newspapers:

The great artistic reputation that Grainger enjoyed in Norway in former years can only be increased by this visit. Once more Percy Grainger must be counted amongst the greatest musicians known to us. His art has ripened since we heard him last, while it still has the freshness, sympathy and youthful glamor as of old. The Bach-Busoni chaconne was rendered with complete understanding of its musical import. With still greater depth of feeling and enchanting poetic charm he interpreted Grieg's "Ballade," which left a deep impression and was remarkable for its crystalline clarity and finish. Also in the Chopin "Barcarole" Grainger struck precisely the right note, while the compositions by Balfour Gardiner, Fannie Dillon and David Guion enabled him to amaze us with his positively uncanny staccato technique. A man who can accomplish what he did must have fingers of steel attached to an incredibly agile wrist.—*Aftenposten*, Christiania, September 9, 1922 (Rijalmar Borgstrom).

As might be expected, Grainger was welcomed by a crowded house. The King and Queen were present. Once more Percy Grainger's "open air" art had us in thrall—his healthy, spontaneous, natural music, his vigorous bold rhythms, his inexhaustible humor. His art is truly original and far to be preferred to the artificial intellectualism that so many seem to consider the solution of the esthetic riddle. He played the Bach-Busoni chaconne in his own highly individual manner. Grainger's conception of Bach is plastic and rich in tonal refinement. He knows how to conjure forth the mystical twilight of a Gothic cathedral, and this is the right way to render Bach. That Grainger can play Grieg better than any Norwegian he proved in his performance of the "Ballade," op. 24. The great ovations accorded to Grainger were well deserved—not least those that followed after the American composer Guion's amusing transcription of "Turkey in the Straw" and after Grainger's own beautiful "Colonial Song" and invigorating "Molly on the Shore."—*Verdens Gang*, Christiania, September 9, 1922 (Trygve Torjussen).

After several years' absence, Percy Grainger has returned to rejoice his many Norwegian admirers. The hall was crowded, the King and Queen were present, the applause was thunderous. Grainger's program, full of extreme contrasts, was highly entertaining—there is never a dull moment in listening to Grainger. He finds the proper expression for each and every musical mood, from the sublime to the grotesquely humorous. Great dignity characterized the performance of the Bach-Busoni chaconne, which was presented with the mighty breadth of tone of an organ. Grieg's "Ballade" was rendered with an indescribable mixture of poetic feeling and racy humor. All these changing moods called forth great ovations for the concert giver.—*Morgenbladet*, Christiania, September 9, 1922.

Percy Grainger is known to us of old as one of the world's outstanding pianists and his recital last night gave renewed proof of his powers. Bach-Busoni's chaconne, which puts superlative demands upon the performer, received an ideal rendition. Grieg is as a rule a stumbling block to non-Norwegians. They seldom are able to coax the peculiarly Norwegian traits from out of his music. But Grainger knows how to do this to perfection and his technique had a pearl-like clarity. Every piece on the program aroused ringing applause and Grainger had to give a host of encores. The King and Queen were present.—*Morgenposten*, Christiania, September 9, 1922.

Grainger was welcomed by a great audience at his first concert here since the war. The years have dealt kindly with this remarkable musician—they have developed the audacious restless young pianist, as we first knew him, into an eminent virtuoso of the "grand style," whose art is beautifully and harmoniously proportioned. There is a greater depth of feeling and lyricism in his playing than of yore, while, on the other hand, he has retained all that youthful charm and sparkling rhythm that always were so fascinating. In control of the tone covers the whole gamut from the softest pianissimo to the mighty fortissimo of orchestral grandeur, with exquisite gradations between the two. It was a treat to hear the tone of the piano beneath his hands. Bach-Busoni's chaconne was played with superlative excellence. Grieg's "Ballade" has never found a foreign interpreter who penetrates so deeply into its moods—so typical of Grieg's originality. Chopin's "Barcarole," op. 60, was given with bewitching delicacy. But the most interesting of it all were his own compositions—two jolly dances and a lovely "Colonial Song" rich in sentiment. The enthusiasm of the audience ran high and Grainger was recalled again and again.—*Orbladet*, Christiania, September 9, 1922.

The glorious pianist, Percy Grainger, has returned to us. Grainger is typically Anglo-Saxon in his art, fresh, bold and without mawkish sentimentality. He radiates power and has the Anglo-Saxon's remarkable gift for rhythm and for national characteristics. Bach-Busoni's chaconne was a beautiful beginning to a typical Grainger program, which was a joy to hear interpreted with such masterliness as it was. We know that Grainger is a great student and warm admirer of Grieg's music and his performance of the Grieg "Ballade" showed once more his intimate grasp of every phrase of this music.—*Dagbladet*, Christiania, September 9, 1922.

Ethel Newcomb Delights Binghamton

On October 3, a very enjoyable concert was given at Kalurah Temple in the first of the Artists Series given under the auspices of the Rotary Club of Binghamton, N. Y. Frances Alda, soprano, and Ethel Newcomb, pianist, who is considered by Binghamton people as "one of their own," were the soloists. Both artists came in for their share of artistic honors.

The following excerpts from two of the daily papers give some idea of Miss Newcomb's success at the first concert that she has played since her illness:

The program, replete with charming numbers, varied between the classic and the popular, was opened by Miss Newcomb with a splendid rendition of a "Melodie" by Gluck-Brahms, followed by the "Perpetuum Mobile" by Weber. In the playing of the latter work the pianist showed a marvel of execution which was a delight to her hearers, while in the first number a wealth of technique together with the splendid phrasing and expression showed the results of Miss Newcomb's careful study of her art. Miss Newcomb was next on the program with two numbers, a "Ballade" and "Scherzo" by Chopin. Some critics have said that members of the feminine sex have not the necessary strength to play in competition with male artists of the piano. This statement would

surely have called for a retraction after hearing Miss Newcomb's rendering of these numbers, in which she exhibited all the power needed for the heavy expressions in these great compositions. Her splendid work was recognized by applause to which the artist responded with another charming selection.—*Press*, October 4, 1922.

Miss Newcomb was heartily welcomed as she came on the stage to give the first numbers, making a lovely picture in her graceful white gown exquisite in its simplicity. She played two numbers, "Melodie" (Gluck-Brahms) and "Perpetuum Mobile" (Weber), which charmed the audience and brought a storm of applause. The sustained movement of the latter, which never faltered, won a great deal of admiration and appreciation. After repeated recalls Miss Newcomb graciously played again, this time a scherzo of Mendelssohn. Miss Newcomb's second appearance on the program was in two beautiful Chopin numbers, exquisitely played, "Ballade," (A flat major) and "Scherzo," (C minor). Again she was recalled for more and gave them another Chopin number.—*Morning Sun*, October 4, 1922.

In March Miss Newcomb will play in Canada.

Sylvia's Carmen Wins Montreal

Marguerita Sylvia visited Montreal recently for two appearances as guest with the De Feo Opera Company in her celebrated presentation of the role of Carmen. The Montreal public was just as enthusiastic about her as that of all the cities on both sides of the Atlantic where her impersonation has been seen, and the critics were lavish in their praise. Here are some extracts from the notices in the papers of September 26, the day after her first appearance:

Marguerita Sylvia played the difficult but fascinating part to perfection.—*Montreal Herald*.

Mme. Marguerita Sylvia was the star.—*Montreal Daily Star*.

The star of the evening was unquestionably Marguerita Sylvia, who was in every action and gesture the wild, passionate, seductive and fatalistic gypsy, displaying in her low and middle range a voice ravishingly beautiful. To enumerate all the fine things she did would be practically quoting all the numbers of the score.—*The Gazette*.

So good a Carmen as Marguerita Sylvia, has rarely been seen or heard here. An excellent actress, endowed with a full, warm and expressive voice, and she plays and sings in a manner which gives vital interest to her role.—*Le Devoir*.

Carmen was sung and played in a conquering way by Marguerita Sylvia. She was applauded to the echo and one must recognize her as one of the best Carmens ever seen in Montreal.—*La Patrie*.

Marguerita Sylvia fully lived up to the reputation which preceded her.—*Le Canada*.

Marguerita Sylvia made an admirable Carmen, interpreting superbly the savage seduction and the tragic sensuality of the figure. Her supple and rich voice was adapted to every required nuance.—*La Presse*.

Golibart Makes "Hit" in Richmond

Victor Golibart, tenor, of whom one hears so much of late, scored a real success in Richmond, Va., September 27, at the city auditorium, before an audience of over 2000 people. Such phrases as "Keenly artistic nature," "Voice of delightful quality," "Exquisite French," "Poise, intelligence, musicianship," etc., appear in excerpts from three Richmond papers, as follows:

Golibart captivated his hearers with his artistry. He has a well schooled quality of voice, always subservient to the dictates of a keenly artistic nature. He sings intelligently with fine control and deep reverence for the composer's message at all times. He reminds

one of that consummate artist, Bonci, to whom art is more sacred than shouts of applause. One was hardly prepared for such exquisite grace. In his English group there were delicious bits of singing which made one sit back satisfied to remain silent even at their conclusion. He has the artistic excellence to raise a Crouch ballad to the realms of a classic.—*G. Watson James, Jr., Richmond Evening Dispatch*.

Golibart captured his big audience. He is a thorough artist, with a tenor voice of delightful quality trained to the last degree of art. His command of phrasing and all that goes to make good singing was evident from his first number. He has been well schooled and his singing is akin to perfection. His French is exquisite in its delicacy.—*John George Harris, Richmond Times Dispatch*.

Golibart has a tenor voice of beautiful quality, poise, intelligence, musicianship and authoritative and interpretive resources. He knows how to apply these in the building of a program—a rare attainment. He has beauty of tone, phrasing ability and style. He proved himself a recital singer of unusual interest, and with such attainments at the threshold of his career he may be expected to go far.—*Helen de Motte, Richmond News Leader*.

Matzenauer "Greatest Contralto of the Day"

A letter and two telegrams to Concert Management Arthur Judson tell the story of Margaret Matzenauer's success on her present concert tour. Katherine Rice, of Seattle, Wash., wired as follows:

Matzenauer opened my artist course before an overwhelmingly appreciative and enthusiastic audience. She is positively the greatest contralto of the day, as well as the perfect artist. She can come to me again any time. Vause a delightful assisting artist.

H. M. McFadden, manager of the Elwyn Concert Bureau, under whose auspices Mme. Matzenauer appeared in Portland on the following evening, October 10, wired:

Matzenauer opened our big Portland course tonight to an audience of nearly three thousand. This was over twice the attendance we had for her two years ago. We certainly are glad to have had this great artist as our opening attraction, as her marvelous concert has insured the success of our series. Vause was an excellent accompanist.

And from Butler, Pa., where Mme. Matzenauer began her tour on October 2, came the following note from Mrs. James E. Marshall, president of the Young Women's Christian Association, before whom Mme. Matzenauer appeared:

Matzenauer was superb, magnificent, in splendid voice. Every song was a tone picture. Never have I heard such perfect tones. We are indeed delighted and highly gratified to have sponsored such an artist. It was truly an artistic success—a triumph.

Two Yon Pupils Score Success in Milan

Isabella Fosta, soprano, and Edgar Bowman, organist, two artist pupils of Pietro A. Yon and S. Constantino Yon, achieved a marked success in concert at the Instituto dei Ciechi, Milan, Italy, on September 12, when the critics unanimously acclaimed the two artists. The international (Continued on page 54)

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LOS ANGELES ORCHESTRA'S OPENING CONCERT BRINGS OVATIONS FOR FOUNDER AND CONDUCTOR

Los Angeles, Cal., October 20.—Los Angeles has proved itself a music loving city. This afternoon, at the opening of the Philharmonic Orchestra season, the huge Philharmonic Auditorium was filled to the capacity of its 2,300 seats and enthusiasm mounted high over the concert. The demonstration which greeted Walter Henry Rothwell on his entrance was marked and prolonged. Admirers in the audience and the men of the orchestra as well testified to their welcome with vigorous plaudits, and Mr. Rothwell was visibly touched by the warmth of the reception.

With California's sunshine working according to schedule and soft autumn breezes luring every one to the out-of-doors, the size of the audience set a new note in local musical history. Midwinter habitually sees the Auditorium filled for these concerts, but attendance this afternoon was, according to box office reports, about twenty-three per cent. greater than on any previous opening concert. In size and enthusiasm the audience left no room for doubt as to its appreciation of the remarkable gift which W. A. Clark, Jr., has made in establishing and fostering this organization. With the continually splendid programs offered, and with the orchestra improving in routine and finesse at each performance, appreciation of the concerts has doubled and re-doubled. Los Angeles now recognizes that it is exceptionally fortunate in the possession of such an aggregation of instrumentalists headed as it is by men of such broad understanding and liberal endowments as Mr. Clark and Mr. Rothwell.

In the house were not only the members of the directorate and society folk of traditional acceptance as members of a symphonic audience, but also hundreds of those less pretentious in social or artistic prestige were there, too, to share in the wealth of the musical program. Professional musicians, many of whom have in the past protested that they could not attend the Friday afternoon concerts, have this year arranged their studio hours so that they may take advantage of the programs both at the original presentation on Friday afternoon and at the repetition Saturday night.

MATZENAUER SOLOIST.

The program for the opening concert was masterly in its diversity of appeal. The first symphony by Beethoven was its tranquil and melodic charm, the passionate and ultra modern tone poem, "Don Juan," by Strauss, and the romantic charm of Weber's "Der Freischütz" overture provided opportunity for the orchestra in various moods. Despite the generally accepted rule that there shall be no soloists for the opening and closing concerts of the symphonic season, Mme. Margaret Matzenauer appeared in two of her most telling concert numbers. She sang the "O Don Fatale" from Verdi's "Don Carlos" with magnificent voice, and later displayed in the Adriano aria, "Gerechter Gott," from Wagner's "Rienzi," the tragedy and bewilderment of the theme with masterly skill and untrammelled vocalism. Beside singing in better voice than in earlier appearances the artist was obviously in more gracious mood. The enthusiasm of the audience evidently inspired her, and in return she warmed to the opportunities which lay in her great songs. Incidentally she delighted the eye as well as the ear by her presence on the stage with a most becoming arrangement of bobbed hair, and a sylphlike silhouette at once youthful and sinuous. But with all deference to the soloist it was in the work of the orchestra that the audience was most interested.

ORCHESTRA IN FINE SHAPE.

After a long summer in which some of the members had been abroad, others engaged in concert work, and a goodly portion playing in out-of-door performances in the Hollywood Bowl, there was anxiety as to the retention of that marvellous ensemble which Mr. Rothwell had attained with his men. The first movement of the Beethoven, however, settled that question to the satisfaction of every critic. While the number makes no sensational demands upon the musicians it requires a suavity of tone, a fluidity and delicacy of phrasing that is full of pitfalls for carelessly trained players. The orchestra, however, after two weeks of rehearsal under the Rothwell baton, displayed an ensemble of exquisite finesse. The strings swept in their long singing phrases, and woodwinds showed mellow and true throughout this symphony of harmonized sunshine, which proclaims so fully the earlier Beethoven mood. A distinctive precision of attack, blending of light and shade and radiance of tone color marked every phase of the program. The orchestra is apparently in fine form to take up its year's work and to go ahead from where it left off last spring.

"DON JUAN."

No other number of the program displayed, however, the true calibre both of men and of director as did the reading of the Strauss tone poem. With its note of amorous abandon, its quest of the ideal, and its final tragedy and morbid despair, the men proved both their individual artistry and their compliance to the director's baton. What might have been cacophony became musical ecstasy. What threatened turmoil and dissonance was so deftly modulated that only the lament of the disillusioned poet was heard. Throughout the reading with its intense vibrations and mounting climaxes, Mr. Rothwell demonstrated not only his fine musicianship but also that equally important intellectual poise. He refused to permit either music or musicians to become spectacular. There was no display upon the part either of conductor or instrumentalists of individual virtuosity, no intrusion of directorial insurgency in tempo or phrasing.

The outstanding feature of this number, as in all in which Mr. Rothwell participates, was in the subjectivity of the musicians and the objectivity of the music to be performed. Mr. Rothwell holds no brief for sensationalism on the director's stand. His reserve has indeed evoked occasional comment but no better justification of his attitude could be found than in the performance of the orchestra today. A concrete and unified body of musicians, they were devoted entirely to the best interpretation of the program. With dignity, art and exalted craftsmanship they subdued the ego and presented the splendid spectacle of a massive formation closely co-ordinated and apparently without desire for individual acclaim. Guided by such a leader and inspired by such ideals the orchestra seemed

destined for limitless heights. Certainly the progress already attained promises brilliantly for a rich fulfillment.

A SKETCH OF THE ORCHESTRA.

The orchestra is now in its third season. Founded in the summer of 1920 through the musical zeal and financial munificence of W. A. Clark, Jr., it has constantly grown not only in the quality of the individual men associated with it, but also in its rapid attainment of orchestral symmetry. Mr. Clark in his original plans for the orchestra vouched for a five year backing. Contracts were signed on that basis and Mr. Rothwell was persuaded to undertake it. To build a new symphonic organization from the ground up is usually reckoned a task of years. It was with a full sense of his responsibilities that Mr. Rothwell accepted the commission. His musical ideals were not permitted to intrude upon his practical common sense. He knew he was in for work—work which would be exhausting physically, trying temperamentally and difficult perhaps politically and socially. He has devoted two full years to the undertaking, and in welcoming him to the platform today Los Angeles testified not only to its admiration for him as a musician and an artist, but to its regard and affection for him as a man, a citizen and a friend.

That the combined efforts of Mr. Rothwell and the men in the orchestra has been gratifying to Mr. Clark is evidenced by his announcement in the past ten days of a further endowment of the orchestra for a five year period to follow the first. It is estimated that the deficit for the first five years will approximate one million dollars, even with the house sold out for a majority of the performances. Such generosity places Mr. Clark almost alone in this country or the world as a benefactor of musical interests.

THE LEADERS.

While the animating forces of the orchestra have largely emanated from Mr. Rothwell and Mr. Clark, an enthusiastic board of directors, including Mrs. Michael J. Connell, Mrs. Robert I. Rogers and Mrs. Eugene O. McLaughlin, as vice-presidents, with Mr. Clark, president, includes also Mrs. L. S. Montgomery, Dr. Walter Jarvis Barlow, B. R. Baumgardt, Edwin H. Clark, Henry W. O'Melveny, Joseph P. Sartori and W. Egbert Mitchell. Members of the directorate serve on the audition committee and function in many ways for the promotion of the orchestra.

There is an advisory board of which E. Avery McCarthy is chairman, and Louise Burke secretary; the other members include Mrs. Robert Davis Clarke, J. Ross Clark, Dr. Guy Cochran, W. J. Dodd, Mrs. E. L. Doheny, Jr., Mrs. William Ellsworth Dunn, Robert D. Farquhar, Mrs. Frederick W. Flint, Jr., Mrs. Secondo Guasti, Mrs. William S. Hook, Jr., Edward D. Lyman, Mrs. Granville MacGowan, Mrs. Edwin Jessup Marshall, Dr. L. W. Mansur, Mrs. Cecil B. DeMille, Lawrence Newman, Mrs. Lee Allen Phillips, Mrs. Rufus P. Spalding, Mrs. Russell McDonnell, Taylor, Mrs. William L. Valentine, Mrs. Kate S. Vosburg, Alfred H. Wilcox, Mrs. Phillip Wiseman and Mrs. Harold B. Wrenn.

OUT OF TOWN.

A distinct gain in out of town interest has resulted in the appointment of regional boards. These as at present appointed are as follows: Pasadena—Mrs. Frank Gates Allen, chairman; Mrs. Howard Huntington, Arthur Dodworth and Mrs. Frederick Stevens. San Diego—Gertrude Gilbert, chairman; John H. Hamilton, John D. Spreckels, G. Aubrey Davidson, Humphrey J. Stewart, George W. Marston, Willet S. Dorland, Alfred D. La Motte, and 121 guarantors. Hollywood—Mrs. Cecil Frankel, chairman; Mrs. R. D. Shepherd and Mrs. Joseph J. Carter. Santa Monica—Mrs. Percy Browne, chairman; Mrs. James Westervelt, Mrs. George H. Hutton, Dr. H. W. Sevensgood and I. C. Speers. Redlands—Mrs. E. B. Patterson, chairman; Mrs. A. D. Hubbard, Mrs. Paul Moore and Mrs. Samuel S. Sewell. Riverside—Mrs. J. W. B. Merriman, chairman; Mrs. E. R. Skelley, Mrs. Wm. A. MacDonald, Monica Railsback and Arthur L. Bostick.

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ACROSS THE COUNTRY

(Continued from page 49)

both Hollins and Virginia Colleges. The program included the "Tannhäuser" overture (Wagner), a Beethoven symphony, Liszt's second Hungarian rhapsody, "Prize Song" from "Die Meistersinger" (Wagner), and two light groups, including several compositions by the conductor. The soloists were Senta Hofmann, harp, and Elias Breeskin, violin. The enthusiasm of the audience was so pronounced that several encores had to be given. This organization grows in favor on each succeeding visit.

Thurman & Boone Company has just announced a series of three concerts to be given at the Park Theater, when Eleanor Shaw, pianist, of New York, and Raymond A. Simonds, tenor, of Boston, will be presented. The first concert was complimentary to the Thursday Morning Music Club, on October 24.

The first recital of this session was given in the chapel at Hollins College on October 2. Those appearing on the program were A. S. Carames, pianist, of the music faculty and Virginia B. Martin, soprano. G. H. B.

San Antonio, Tex.—Frida Stjerna, Swedish soprano, has returned to San Antonio from New York, where she coached with some of the leading teachers and also studied the latest methods in the development of children's voices, which she expects to present in San Antonio this winter.

Chester C. Bonner recently gave a program of songs and monologues for the radiophone. Others who have appeared include Mrs. George Gwinn, soprano; Willetta Mae Clarke, violinist; Ethel Crider, pianist; Arthur Ball, bass and flutist; Kathryn Ball, pianist, and Mary Rochs, soprano.

Hilda Lembero, soprano; Mrs. Leonard Brown, violinist, and Mrs. E. J. H. Meier, soprano, with Louis Saynisch at the piano, gave the musical program on September 24 at the Fraternal Spiritualist Church.

A sacred concert was given August 27, the proceeds to be used in the restoration of portions of the San Fernando Cathedral. Those participating on the enjoyable program were Mrs. Fred Jones, soprano; Julien Paul Blitz, cellist, and T. William Street, organist. Mr. Street was also the accompanist.

Mme. Stjerna, Swedish soprano; Bertram Simon, violinist, with Ethel Brown and Walter Dunham at the piano, were the resident artists who gave a splendid program, when the big broadcasting plant, WOA 1, was dedicated, September 27. The plant is known as the Southern Equipment Company and San Antonio Express and Evening News broadcasting station. The presentation to the city was made by G. A. C. Half, president of the Southern Equipment Company, and was accepted in the name of San Antonio by Mayor O. B. Black. Mme. Stjerna is a popular radio artist. Mr. Simon's numbers were also clear and well received. Assisting on the program were Mr. and Mrs. Ned Norworth, headliners on the Majestic Theater bill. S. W.

Spartanburg, S. C.—Prof. Wilson Price, of the music faculty of Converse College, has been chosen organist and choir leader for the First Presbyterian Church of Spartanburg, succeeding Mrs. B. L. Blackwell, who resigns to become organist for the First Baptist Church here. D. S.

Toronto, Canada.—A splendid program was given by Alberto Salvi, harpist, at Massey Music Hall, September 25. He played his own arrangement of the Liszt "Liebestraum," No. 3, of the Schubert "Moment Musical" and a Norwegian ballade by Poenitz; also one of his own compositions, a valse de concert. He was assisted by Dorothy Stanley, soprano, who sang the aria from "Madame Butterfly." Harvey Robb was at the piano. B. G.

Troy, N. Y.—Harry Allen Russell, of Albany, has been appointed as a teacher of piano at the Emma Willard Conservatory of Music in this city. Mr. Russell is organist of All Saints' Cathedral in Albany and has appeared successfully in concert as a solo pianist. He studied piano under the tutelage of Doris Barnett, a pupil of Leopold Godowsky.

Winnipeg, Can.—At least twenty-one concerts by artists of the first rank and as many ambitious performances by local artists and amateur organizations are already scheduled for Winnipeg's 1922-23 musical season. This is the brightest prospect in the history of this city of 250,000, remote from any great musical center. Concerts past and future are as follows: October 16, Edward Johnson; October 27, Geraldine Farrar; October 31, Winnipeg Male Voice Choir and Jacques Thibaud; November 6, Reinald Werrenrath; November 6, John Barclay, before the Women's Musical Club; November 7, Marcel Dupres; November 16, Louis Gracure; November 20 and 21, Minneapolis Symphony Orchestra; December 1, Sophie Braslau; December 5, Anna Case and Winnipeg Philharmonic Society; December 18, Benno Moisewitsch; December, De Feo Grand Opera Company; January, Mabel Garrison; January, Nelson Illingworth; January 18, Cortot; February 15 and 16, Winnipeg Male Voice Choir and Alberto Salvi; February 19, Rachmaninoff; March 12, Harold Bauer; March, San Carlo Grand Opera Company; April 3, Ignaz Friedman; April 25, Erika Morini. Other dates include Arthur Rubinstein and Myra Hess.

The first important production by Winnipeg talent will take place November 14, when the Winnipeg Choral Orchestral Society, comprising 250 voices and an orchestra of seventy pieces, will present Elgar's "Spirit of England,"

given for the first time in Canada in its entirety. For the second concert, to take place after Christmas, the society is planning to present Alex. McLean's "The Annunciation," a work which has never before been presented in Canada, but which created a furore in England. This society is a new one, formed by the amalgamation of the Winnipeg Choral Society and the Winnipeg Musical Society. Arnold Dann is the conductor.

The Winnipeg Philharmonic Society, a choir of mixed voices numbering about 200, will appear with Anna Case, December 5. Works to be sung include Bach's motet, "Blessing, Glory, and Wisdom," north country folk songs, arranged by Whittaker; "Death on the Hills," Elgar, and songs by Parry, Palmgren, Bantock, and Morley. Hugh C. M. Ross, F. R. C. O., is conductor of this society, as well as of the Winnipeg Male Voice Choir.

The Male Voice Choir, which has already done much to put Winnipeg on the musical map, has planned a tour for February, with Salvi, harpist, and will visit at least ten American cities, including New York.

The Orpheus Club will present another of Gilbert and Sullivan's operas, while the Dr. Ralph Horner Opera Company has chosen "The Singalee" for the season's work. The Winnipeg Oratorio Society will appear with the Minneapolis Symphony Orchestra at the two December concerts. Recitals by local artists already announced for the autumn include those by Myrtle Norman Rutan, Leonard Heaton, Hugh C. M. Ross, Grace Martin, Muriel Hartley Cottingham (pianists), Thomas J. Lindsay, late of Belfast, and Harry Fratkan (violinists), Norrie Duthie (contralto), recently returned from a year's study in London and Paris with Mme. Blanche Marchesi. All the studio clubs have begun the season's work, and the music teachers report keen interest in music lessons. Such is the influence of a good crop in a Manitoba city! I. T.

Worcester, Mass.—John Philip Sousa and his Band opened the concert season of 1922-1923 in Worcester, September 18. Two concerts, one in the afternoon and the other in the evening, were given in Mechanics Hall. A number of Sousa's new works were included in the program that delighted a big audience. Marjory Mood, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist, gave noteworthy performances.

A brilliant music season is promised for Worcester and the program, which is replete with good things, bears the names of several artists famed in the music world at home and abroad.

Paderewski will open his American concert tour in Worcester, November 9. He has not been on the American concert stage for three years on account of ill health and his last concert in this city is one of the pleasant pre-war memories of his admirers.

Titta Ruffo will make his first appearance in Worcester November 30 in the third of the Steinert concerts. The baritone will be accompanied by his concert company.

A joint instrumental concert November 28 by two French artists—Alfred Cortot, pianist, and Jacques Thibaud, violinist—will be the fourth of this season's offering in the Steinert course.

Josef Hofmann will give the fifth concert January 16, and Erika Morini, noted girl violinist, will be presented January 30. A. M. H.

Zanesville, Ohio.—Violet Haworth, one of Zanesville's youngest and most brilliant pianists, gave a recital September 27 at the I. O. O. F. temple, under the auspices of the Thursday Matinee Club. An appreciative audience heard with pleasure the delightful numbers so skillfully rendered by Miss Haworth. She is a graduate of the Institute of Musical Art of New York City and holds a diploma from both organ and piano departments. She is pursuing her studies under the direction of James S. Friskin, the noted English pianist. She will return to New York soon to resume her studies.

PACIFIC SLOPE

(Continued from page 50)

ment of orchestral accompaniment made by Warren D. Allen, the organist at Stanford University.

P. M. A. ANNOUNCES CONCERTS

For its eleventh season, the Peninsula Musical Association announces the following concerts, to be held as usual in the Stanford Assembly Hall: November 9, Marguerite D'Alvarez; December 7, Paul Althouse; March 22, joint concert by Alfred Cortot and Jacques Thibaud; April 12, the London String Quartet. The object of the association is to provide programs at popular prices by some of the best artists who visit San Francisco each season. The house, as in previous years, is completely sold out. C. W. B.

Leon Benditzky a Busy Accompanist

Leon Benditzky, the excellent accompanist of Chicago, is very busy this season and his services are in demand by leading artists. On October 16 he appeared in concert with Ivan Steschenko in Chicago and with Alice Nielsen in Iowa Falls (Ia.), on October 19. He also accompanied Miron Poliakin, the Russian violinist, at his recital in Orchestra Hall, Chicago, under the management of Wessels & Voegeli, on October 31.

Eddy Brown a Sensation in Berlin

Eddy Brown, the young violinist who is booked for a year's European tour, gave his first recital in Berlin on September 16, and caused a sensation. Such was the interest aroused that his second Berlin recital was sold out three weeks before the date of his appearance. Many engagements are being booked for Mr. Brown in Scandinavia, Holland, Italy, Spain and England.

Newark Likes Jerome Swinford

Owing to the success scored by Jerome Swinford at the Newark Festival last May, he has been engaged for a joint recital with Kathleen Parlow on January 18 in the Newark Teachers' Association's Artists' Series. He also has a joint recital with Miss Parlow in Buffalo, N. Y.

Greetings From Martha Atwood

The MUSICAL COURIER has received greetings from Martha Atwood, the American soprano, who is at present in Milan.

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.

MRS. JEAN WARREN CARRICK, 160 East 69th St., Portland, Ore., March.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Wichita, Kansas, November; Miami, Fla., Feb.; Columbus, O., June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.

JEANETTE CURREY FULLER, 50 Erion Crescent, Rochester, N. Y.

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IDA GARDNER, 16 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.

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OPINIONS OF THE PRESS

(Continued from page 51)

Rivista Teatrale Melodrammatico di Milano, issue September 16, had the following to say:

Before a large and select audience, Edgar Bowman, organist of St. Paul's Church, Brooklyn, and Isabella Fosta, soprano, also of New York, were presented for the first time in Milano. Both artists are pupils of Pietro A. Yon, Honorary Organist of the Vatican, and S. Constantino Yon, director of the Yon Music Studios, New York City.

The program opened with the first movement of "Sonata Chromatica," by Pietro Yon, in which Mr. Bowman revealed himself a performer of assurance in the control of technique and his instrument. In this, as well as in the second number ("Ave Maria," Bossi) he knew how to bring out delicacy and infinite beauty of sentiment, always with clear, well outlined phrasing.

Miss Fosta followed with "Carnival di Denezia," by Jules Benedict. This artist, besides possessing a beautiful, well-placed voice, sings with exquisite artistic sentiment, and conquered the difficulties of the florid passages with facility and ease. The A minor prelude and fugue of Bach was Mr. Bowman's next number, played with seriousness and precision; especially noticeable was the quick tempo with which he carried on the difficult fugue.

The second part of the program opened with four songs in French and English with a fifth as an encore. Then came "Christus Resurrexit," by Ravanello, followed by "L'Organo Primitivo," Pietro Yon, which had to be repeated. Miss Fosta's final number was the "Shadow Song" from Meyerbeer's "Dinorah," which proved an excellent vehicle for her brilliant artistry. The program closed with the famous toccata of Widor, played in masterly style.

Both artists, displaying qualities worthy of the Maestri Yon, were the recipients of a genuine ovation and many recalls, to which they generously responded with numbers outside the program.

Evelyn MacNevin's Triumph in Butte

Evelyn MacNevin, contralto, born in Canada but who lived in Montana from the time she was five months old until she reached her eighth year, gives much of the credit for her splendid health to the exhilarating air of that State, although since her eighth year she has lived in New York.

On September 8, Miss MacNevin gave a very successful recital in Butte, Mont., of which the Butte Daily Post of September 9, had the following to say:

With a personality as charming as her voice, Evelyn MacNevin, whose debut as a contralto on the concert stage was an event of the New York musical season last year, achieved a triumph last night at the Broadway Theater. Hundreds of friends, who had known her as a child in Butte, acclaimed the remarkable quality of her voice.

Though Miss MacNevin, accompanied by Mme. Elsa MacPherson, has been on tour in Montana several weeks, this was the first opportunity Butte has had to judge her as an artist, and the result, manifested in continuous rounds of applause, must have been gratifying.

The singer presented a difficult program arranged in four groups. She was repeatedly encored, and at the end the audience appealed for more. Responding to this Miss MacNevin rendered "Little Grey Home in the West."

The Anaconda Standard of September 9 commented in equally flattering terms:

At the Broadway Theater last night Miss Evelyn MacNevin, contralto, singing for the first time to the hundreds who knew her as a little girl, when she made her home here, achieved a notable success. To say that the recital was a triumph is but coldly expressing the great enthusiasm that was shown by the large audience. Miss MacNevin's program had been arranged in four groups with four numbers in each group. At the conclusion of the recital she had sung twenty-one numbers.

Miss MacNevin has a personality as charming as her wonderful voice and the moment that she stepped before them she had won the heart of every person in the audience. At the conclusion of the first group there was an insistent demand for another song, and Miss MacNevin, showing no signs of fatigue, responded graciously. This was repeated four times.

At the end of the fourth group the crowd would not permit the young singer to depart. They rose and cheered and begged for just one more. It had been a difficult program but Miss MacNevin stepped forward and smilingly said: "I am going to sing a song that you all know," and she gave them "Little Grey Home in the West."

Elly Ney Lauded by Press

Elly Ney started her second American concert tour on October 12 with a recital in Buffalo, N. Y., in the Elmwood Music Hall. This was Mme. Ney's first appearance in Buffalo, and her reception was most enthusiastic as quotations from the press would indicate:

This famous artist has taken the American public by storm and the metropolitan critics have been lavish in praise of her pianistic prowess. Miss Ney's program was one of heroic demands and heroic achievements. A pianist she is strongly individual and an outstanding figure among the great ones of today.—Buffalo Courier.

Mme. Ney won her American laurels last season in New York, and the glowing eulogies which preceded her in this city proved to be no more than truth. She is one of the elect, both by her natural gifts and her acquired attainments. Mme. Ney is at home in all schools. She gave a marvellous reading of the Brahms. With unreserved strength and endurance, strength which she does not allow to carry outside of pianistic limits, she played the allegro with imposing breadth and splendor. Her tone, always round and full, is also one of warmth and poetry, and in her most tempestuous passages, a thing of beauty. Greater contrast in musical exposition than that between the Brahms and the Debussy compositions could scarcely be imagined, and the evidence of the protean genius of the interpreter. The filmy delicacy, the atmospheric charm of "La Soiree de Granade" was irresistible.—Buffalo Express.

Rudolph Gruen Scores in Sydney

When Paul Althouse and Arthur Middleton sang in Sydney, Australia, last August, they drew columns of praise from the critics, and their accompanist, Rudolph Gruen, instead of having the usual two or three lines allotted to the accompanist, received the share of praise he deserved. Among the many press comments were the following:

The accompanist, Rudolph Gruen, claims a word for himself. He is an accomplished and sympathetic pianist.—Sydney Evening News.

Mr. Gruen's sympathetic accompaniments deserve considerable credit.—The Sun.

Mr. Gruen, one of the neatest and most artistic accompanists ever heard here, played throughout the evening entirely from memory.—The Herald.

Mr. Gruen is one of the finest, if not the best, accompanists heard here for many years. Not only is his touch and tone admirable, but he also plays all accompaniments from memory, a piece of musicianship very rarely to be met with. His accompaniments are sympathetic and finished to a detail; he is a worthy link in this artistic trio.—The Daily Mail.

Verdict of the Press—Claussen in Buffalo

As the accompanying press notices speak for themselves no further comment is necessary:

The Polish Singing Circle is to be congratulated for bringing to Buffalo such a distinguished artist as Mme. Claussen, who won an ovation. Her voice, a mezzo soprano of warm, velvety quality, is used with consummate musicianship, and her breath control in singing sustained phrases reveals the breadth and scope of her vocal training. Her first number, "Rondo-Gavotte," from "Mignon," was delivered so finely that she was recalled. She sang the favorite aria from "Samson and Delilah," "My Heart at Thy Sweet Voice," with dramatic fervor. In her group of songs she gave the very essence of the finest, most polished musicianship. The delivery of the song "There's a Lark in My Heart," by Spross, was so excel-

lent that she was recalled for two encores.—Buffalo Courier, October 17.

Her voice is a mezzo soprano, very warm and full in quality and of magnificent power. She sang with a depth of understanding aided by admirable vocal control. The audience received her with the utmost enthusiasm, allowing her with evident reluctance to depart after extra numbers.—Buffalo Evening Times.

She is an artist endowed with a voice of great volume, the tones of which are rich, ringing and luscious. Mme. Claussen's voice is an admirably schooled organ, the opulent outpouring of which is pleasant to hear. There were many artistic interpretative touches in the delivery of her songs. The artist was accorded enthusiastic applause.—Buffalo Express.

In Mme. Claussen the society had the assistance of a singer of marked natural gifts and warmth of expression. The spontaneous applause that followed each group was proof of the pleasure with which the singing was heard.—Buffalo Commercial.

She is an artist of commanding presence, and her singing served to disclose an opulent mezzo soprano voice. Mme. Claussen received hearty applause, and she was called upon for a double encore at the close of her program.—Buffalo Evening News.

Miura—"A Study in Song"

The following recently appeared in the Honolulu Advertiser:

Art and talent know no rigid restrictions of nationality, color or creed. A little woman of the orient, Tamaki Miura, has become one of the recognized figures of the world in operatic achievement.

Not one singer in ten thousand attains the heights she has reached, and her feat is the more remarkable when we consider her "background." Generations of her Japanese ancestors heard a much different sort of music from the operas standard on the European and American stages—the operas of Verdi, Bizet and Wagner. Even the Puccini music—that of "Madame Butterfly"—is not really Oriental music. It is the music of an occidental composer embroidered with impressions of oriental themes.

Most Honoluluans have heard the thin piping of Japanese women singing to their babies, or the attenuated high-pitched chants of the geisha girls. How entirely different from the sonorous, ample music of standard opera! And to reproduce and interpret the great arias of standard opera is a mighty task for Italians, French, Germans, Austrians, English and Americans—many born and brought up in an atmosphere of full-throated song, others trained in it from early youth.

The remarkable achievements of Mme. Miura are of wider significance than that of the sphere of vocal and musical development. They emphasize the tremendous influence of training upon human characteristics, which is one phase of the modifying power of environment.

Byron Hudson Makes "Tremendous" Hit

Byron Hudson has to his credit a number of splendid press notices, a few of which are reproduced herewith:

The singing of Byron Hudson, tenor, made a tremendous hit, the audience demanding by its insistent applause, encore after encore. Joe Mitchell Chapple was so well impressed that in his speech he referred to Mr. Hudson as possessing the makings of another Caruso.—Boston Herald.

Mr. Hudson has a manly presence, manly voice and a manly way of using his fine voice, which is of robust quality.—Newark Call.

Contributed generously to the success of the evening, and sang beautifully the aria, "Celeste Aida," responding with an encore.—Worcester Gazette.

His singing of "Celeste Aida" literally brought down the house and set it asking for more real music. Full of color, Mr. Hudson's voice possesses that peculiar dynamic quality that thrills.—Toronto Star.

Alexander Gunn Praised by Critics

Alexander Gunn, who has spent the summer in Europe, studying with eminent piano specialists, won many admirers at his debut at Aeolian Hall, New York, 1919. Immediately afterward he played in Boston, and he has had joint recitals with Hulda Lashanska, Werrenrath and others. Notices from Boston and New York read as follows:

Mr. Gunn is decidedly musical, and his is a real, an individual talent for the piano. He plays as an artist, with an artist's individuality. He has a sensitive feeling for tone, and his technic is adequate.—Richard Aldrich in the New York Times.

An interesting pianist, who, by his virtue, wins an audience. In Bach's concerto his hearers came to know the lightness, the surety, the elasticity of his touch. In fine, a young pianist, who persuades his hearers to his music and to himself.—H. T. Parker, Boston Transcript.

Miami Conservatory Notes

The Miami Conservatory opened its fall term October 16. In addition to its faculty of last season there are several new names. The entire faculty includes: Bertha Foster, director; Emily Byrd, Annie B. Foster, Edna Burnside, Alice Maule, Mamie DeLoach, Florence Pauly, Beatrice MacCue, Walter Witko, Gordon Ertz, Kate Ellis Wise, Sherman Hammatt, Frances Starr and Marie Arnaud. Courses are offered in piano, organ, voice, violin, theory, dramatic art, aesthetic dancing, art and languages. Additional classes have been added in appreciation of the arts, accompanying and a special course for mothers in the study of modern methods of education as applied to the study of music.

Harold Land Busy

After appearing during the summer in recitals in Sonerto, Bemis, and Upper Dam, Me.; Lake Placid Club, New York; Hampton Bays and Stony Brook, L. I., and Stockbridge, Mass., Harold Land has begun a busy season, having booked a number of engagements, including a recital in Morristown, N. J., October 8; Grace Chapel, New York City, October 6; Stamford, Conn., October 13; Crestwood, October 27; "The Holy City," Yonkers, November 11; "Hora Novissima," Brooklyn, November 19; Montclair, N. J., November 29 and December 3; Handel's "Messiah," Springfield, Mass., December 24.

Cast for "Pinafore"

The Beethoven Orchestra and Chorus of the Hebrew Literature Society has secured an excellent cast of principals for the performance of "Pinafore" which will be given on the evening of November 11 at Lu-Lu Temple, Philadelphia. The cast consists of Mr. Haugh, Cecelia Kaplan, Robert Fleming, Elizabeth Morrow, Edward Barnes, Augusta Schaeffer, Henry Rosenbaum, Louis Lichtenstein and Benjamin Sporkin. The operetta will be supplemented by a dance by Jeanette Kirr, assisted by her corps de ballet of sixteen.

Sylvia Lent Heard in Berlin

Sylvia Lent, daughter of Prof. E. Lent, well known cellist of Washington, D. C., recently made a successful debut in Berlin, the daily papers praising her highly as a talented young American violinist.

WHERE THEY ARE TO BE

From November 2 to November 16

- Aves, Drada:**
Easton, Pa., November 7.
Lancaster, Pa., November 8.
- Bachaus:**
London, England, Nov. 12.
- Baker, Elsie:**
Durham, N. C., Nov. 14.
- Besler, "Miss Bobby":**
New Bedford, Mass., Nov. 4-5.
- Bock, Helen:**
Chazy, N. Y., November 10.
- Bori, Lucrezia:**
Kansas City, Mo., Nov. 5.
- Boston Symphony Orch.:**
Montreal, Can., November 6.
Toronto, Can., November 7.
- Braslaw, Sophie:**
Boston, Mass., November 5.
Fall River, Mass., Nov. 12.
- Cadman, Charles Wakefield:**
Grove City, Pa., November 2.
Erie, Pa., November 3.
Warren, Pa., November 6.
Lock Haven, Pa., November 7.
Philadelphia, Pa., Nov. 8.
West Chester, Pa., Nov. 10.
Schenectady, N. Y., Nov. 11.
Nauvick, Conn., Nov. 13.
- Christian, Jessie:**
Visalia, Cal., November 5.
Santa Cruz, Cal., Nov. 6.
Hollister, Cal., November 8.
San Francisco, Cal., Nov. 13.
Westwood, Cal., November 15.
Susanville, Cal., Nov. 16.
- Claussen, Julia:**
Welch, W. Va., November 2.
- Cortot, Alfred:**
Baltimore, Md., November 2.
Washington, D. C., Nov. 3.
Rochester, N. Y., Nov. 7.
- Criterion Male Quartet:**
Council Bluffs, Ia., Nov. 6.
University Place, Neb., Nov. 7.
Manhattan, Kan., Nov. 8.
Beloit, Kan., November 9.
McPherson, Kan., Nov. 10.
Chanute, Kan., November 13.
Pawhuska, Okla., Nov. 14.
Stillwater, Okla., Nov. 15.
Oklahoma City, Okla., Nov. 16.
- D'Alvarez, Marguerite:**
Palo Alto, Cal., Nov. 9.
Piedmont, Cal., November 10.
- David, Annie Louise:**
Modesto, Cal., November 5.
Piedmont, Cal., November 10.
Monterey, Cal., November 14.
- De Feo Grand Opera Company:**
Lancaster, Pa., November 6-7.
- De Gogorza, Emilio:**
Portland, Me., November 9.
- Dux, Claire:**
Chicago, Ill., November 3-4.
- Elshuco Trio:**
Kenosha, Wis., November 2.
- Farrar, Geraldine:**
Omaha, Neb., November 3.
Ames, Ia., November 4.
Des Moines, Ia., November 6.
Lincoln, Neb., November 7.
Burlington, Ia., November 9.
Peoria, Ill., November 16.
- Friedman, Ignaz:**
Breslau, Germany, Nov. 3.
Leipzig, Germany, Nov. 6.
Berlin, Germany, Nov. 8.
Lodz, Poland, November 10.
Cracow, Poland, November 11.
Lemberg, Poland, Nov. 13.
Warsaw, Poland, Nov. 15.
- Gabrilowitsch, Ossip:**
Chicago, Ill., November 5.
- Garden, Mary:**
Ann Arbor, Mich., Nov. 10.
- Ginrich, Lillian:**
Geneva, N. Y., November 3.
- Grainger, Percy:**
Zutphen, Holland, Nov. 2.
Amersfoort, Holland, Nov. 4.
Rotterdam, Holland, Nov. 6.
Deventer, Holland, Nov. 8.
Haarlem, Holland, Nov. 9.
Breda, Holland, Nov. 11.
Zwolle, Holland, Nov. 14.
Amsterdam, Holland, Nov. 15.
The Hague, Holland, Nov. 16.
- Harvard, Sue:**
Springfield, Mass., Nov. 5.
Philadelphia, Pa., Nov. 7.
- Heifetz, Jascha:**
St. Paul, Minn., November 6.
Lincoln, Neb., November 9.
Chicago, Ill., November 12.
Youngstown, Ohio, Nov. 14.
Cleveland, Ohio, Nov. 15.
- Hempel, Frieda:**
Montreal, Can., Nov. 6.
Toronto, Can., Nov. 7.
Erie, Pa., November 9.
Chicago, Ill., November 12.
Detroit, Mich., November 14.
London, Ont., Can., Nov. 16.
- Hess, Myra:**
Winchester, England, Nov. 2.
London, Eng., Nov. 3, 7, 11.
Dublin, Ireland, Nov. 13.
- Hofmann, Josef:**
Plainfield, N. J., Nov. 13.
- Hutcheson, Ernest:**
Toronto, Can., November 2.
Boston, Mass., November 4.
- Konecny, Josef:**
Mitchell, Ind., November 2.
Linton, Ind., November 3-5.
Yassar, Mich., Nov. 6-7.
Lapeer, Mich., November 8.
- Kouns, Nellie and Sara:**
Buffalo, N. Y., November 2.
Lewiston, Pa., November 4.
- Krey, Daisy:**
Brooklyn, N. Y., November 5.
- Kruse, Leona:**
Toledo, Ohio, November 15.
- Land, Harold:**
Richmond Hill, N. Y., Nov. 5.
- Levitzi, Mischa:**
Elkins Park, Pa., Nov. 3.
- Loring, Harold A.:**
Sandwich, Ill., November 3.
Beloit, Wis., November 7.
Aurora, Ill., November 9-10.
- Lucchese, Josephine:**
Fort Worth, Tex., Nov. 2.
San Antonio, Texas, Nov. 3.
- Macbeth, Florence:**
Grand Junction, Colo., Nov. 8.
Pueblo, Colo., November 9.
Denver, Colo., November 10.
Joplin, Mo., November 13.
Sedalia, Mo., November 14.
- Matzenauer, Margaret:**
Columbus, Ohio, November 4.
Hartford, Conn., Nov. 9.
- Meisle, Kathryn:**
Chicago, Ill., November 5.
Toledo, Ohio, November 10.
- Menth, Herma:**
Canton, Ohio, November 2.
Hackettstown, N. J., Nov. 10.
- Melius, Luella:**
Chicago, Ill., November 7.
- Mukle, May:**
London, England, Nov. 3.
- Murphy, Lambert:**
Logansport, Ind., Nov. 8.
- New York Phil. Orchestra:**
Providence, R. I., Nov. 5.
- Novello, Marie:**
Toledo, Ohio, November 10.
- Paderewski:**
Worcester, Mass., Nov. 9.
- Perfield, Effa Ellis:**
Elizabeth, N. J., November 2.
- Persinger, Louis:**
Monte Carlo, Cal., November 5.
Monterey, Cal., November 14.
- Philadelphia Orchestra:**
Baltimore, Md., November 8.
- Rubinstein, Erna:**
St. Louis, Mo., November 6.
- St. Denis, Ruth:**
Buffalo, N. Y., November 2.
Cleveland, Ohio, Nov. 3.
Niagara Falls, N. Y., Nov. 4.
London, Ont., Can., Nov. 6.
Grand Rapids, Mich., Nov. 8.
Aurora, Ill., November 9.
- Salvi, Alberto:**
Cleveland, Ohio, November 5.
- Samaroff, Olga:**
Philadelphia, Pa., Nov. 3-4.
Baltimore, Md., November 8.
Richmond, Va., November 14.
- Schnitzer, Germaine:**
Christiania, Norway, Nov. 5-7.
Stockholm, Sweden, Nov. 8, 12.
- Schumann Heink, Ernestine:**
Buffalo, N. Y., Nov. 14.
- Shawn, Ted:**
Buffalo, N. Y., November 2.
Cleveland, Ohio, Nov. 3.
Niagara Falls, N. Y., Nov. 4.
London, Ont., Can., Nov. 6.
Grand Rapids, Mich., Nov. 8.
Aurora, Ill., November 9.
- Shattuck, Arthur:**
Brooklyn, N. Y., Nov. 12.
- Silverman-Foreman, Charlotte:**
Leipzig, Germany, Nov. 14.
Berlin, Germany, Nov. 16.
- Sousa and His Band:**
Baltimore, Md., November 3.
- Spalding, Albert:**
Bloomington, Ill., November 9.
- Sparkes, Lenora:**
Chicago, Ill., November 5.
- Tsianina, Princess:**
Wheeling, W. Va., Nov. 1.
Grove City, Pa., Nov. 2.
- Van Gordon, Cyrena:**
Kansas City, Mo., Nov. 2.
Springfield, Mo., Nov. 3.
- Vreeland, Jeannette:**
Boston, Mass., November 13.
- Wylie, William:**
Columbus, Ohio, November 7.
Marysville, Ohio, Nov. 8.

Ethel Grow's American Recital Program

Something new in the way of Americanization is proposed by Ethel Grow, who announces a recital for Tuesday evening, November 14, at Aeolian Hall. Miss Grow's plan is original, and whether it Americanizes or not it will be highly appreciated by America's native sons and daughters, and, incidentally, by American composers.

Miss Grow says: "Foreigners bring their own music and cling to it because it expresses their ideals. The quickest way to help them see our ideals is through letting them hear our music. We are believed to have no art and are



Photo by Ira L. Hall

ETHEL GROW

despised on that account. If we do not make clear that we have ideals and an art which expresses them we win their allegiance only to our material development—not a very helpful thing."

Miss Grow therefore proposes to give an all-American program. "In getting it together," she says, "I have not been embarrassed by a dearth but by a quantity of excellent material." How far she has succeeded may be judged by the program here given in full:

"O'er the Hills" Francis Hopkinson
"See down Maria's blushing cheek"
"As I Walked Out"
"No, Sir, No!"
Two Kentucky Mountain Songs:
Edited and augmented by Harold V. Milligan.

Collection of Loraine Wyman and Howard Brockway.

Aria—"Cleopatra's Death" Henry Holden Husa
"Wings of Night" Winter Watts
"Awake, it is the day" Cecil Burleigh
"Recall our Love" Ethelbert Nevin
"To a Messenger" Frank La Forge
"I Am Thy Harp" R. Huntington Woodman
"Evening Song" John McKreia
"The Crystal Gazer" A. Walter Kramer
"Egyptian War Song" Henry K. Hadley
"Twilight" Mrs. H. H. A. Beach
"Wood-song" Alexander Rihm
"Gifts" Deems Taylor
"The Bagpipe Man" Howard D. McKinney
"Song in Spring" J. R. Catcart
Fragments Horace Johnson
"The Deserted Garden"
"November Night"
"The Iris Meadow"
"So Far Away."
"Long Ago" Edward MacDowell
"How's My Boy?" Sidney Homer
"Slumber Song" John Alden Carpenter
"The Rose Leans Over the Pool" G. W. Chadwick
"Wind and Lyre" Harriet Ware
"A Song for Lovers" Deems Taylor
"Japanese Death Song" Earl Cranston Sharp
"Dawn" Pearl G. Curran

Ashley Pettis to Give Recital

On November 5, at the Three Arts Club, Ashley Pettis, pianist, will give one of his numerous recitals planned for this season. He will offer a program of unusual interest and variety.

Kaufmann Pupil Singing at Hotel Astor

Maude Young, soprano, pupil of Minna Kaufmann, is singing on Sunday afternoons at the Hotel Astor at the series of lectures given there by Dr. Arthur Gayer, international psychoanalyst and doctor of philosophy.

Maestro A. SEISMIT-DODA

Successful exponent of the real Italian vocal method.
54 West 30th Street, New York
Phone 4048 Fitz Roy
(Composer, member Royal Academy of St. Cecilia of Rome, Italy; formerly of the faculty vocal and coaching department National Conservatory of Music of New York, and of New York German Conservatory of Music. Chevalier of the Crown of Italy.)

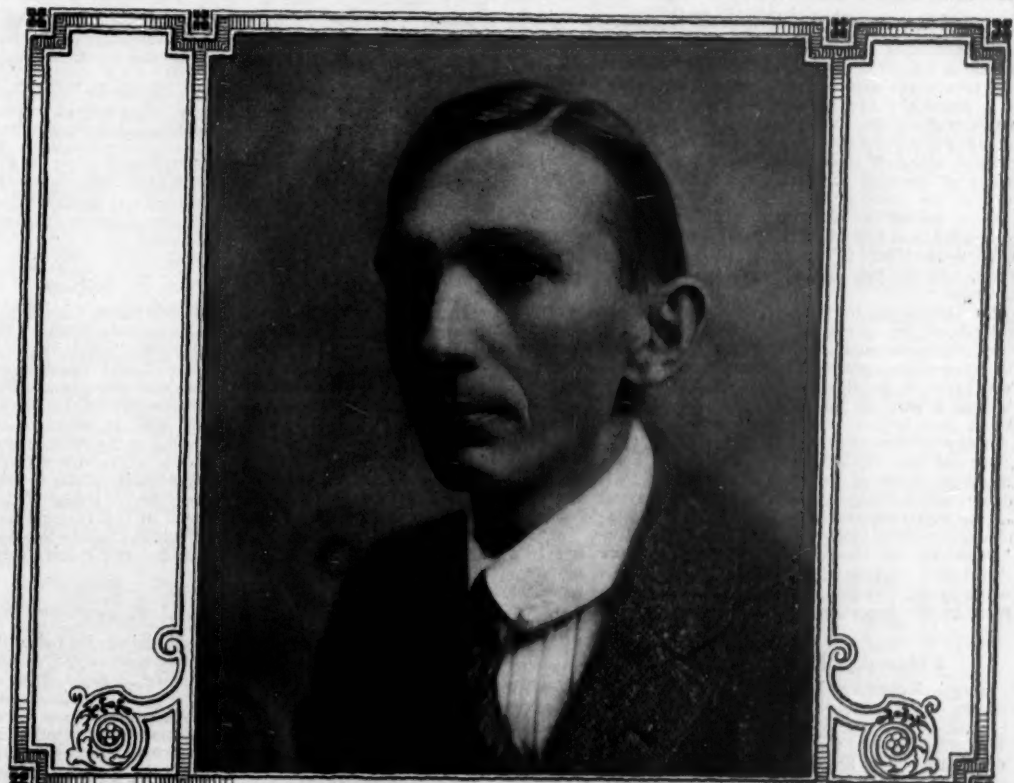
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To my mind the Knabe is the King of Instruments and justifies every past word spoken of it."

WILLIAM KNABE & COMPANY

Div. American Piano Company

BALTIMORE

The Verdi Club Schedule

Florence Foster Jenkins, founder and president of the Verdi Club, has issued an announcement, with dates of the three musical mornings, two musical and dramatic afternoons, an operatic performance and ball of the Silver Skylarks, all at the Waldorf-Astoria Hotel. The annual Rose Breakfast is planned for May 2, at the Hotel Astor. Some social features of the club will include the soiree dansante given by President Jenkins at the MacDowell Galleries, November 8; a New Year's Eve Supper and Dance, and a Blue Bird dance, the last named at the Old Guard Club House. New York.

Musical Comedy, Drama and Motion Pictures

There were five new productions offered here last week. The first one was "The Fool," a new play by Channing Pollock, presented at the Times Square Theater on October 23.

On the same evening the second edition of the "Music Box Revue" began at the Music Box. If one enjoys being bewildered by one scene after another, each more beautiful, then the "Music Box Revue" is the production he should see. All of this glitter is but a background for the talent of Irving Berlin.

On October 24, "The Last Warning," a mystery play by Thomas F. Fallon, had its first showing at the Klaw Theater. William Courtleigh plays the principal part. This newest thriller received splendid notices and seems to contain all of the qualities that go for a good entertainment.

W. D. Griffith showed his latest feature picture at the Apollo Theater, entitled "One Exciting Night," also an old-fashioned thrilling melodrama. Apparently critics feel that it has not the finish of the photograph effects that always characterize Griffith productions, and it seems to be entirely different from any of his former efforts.

"Springtime of Youth" is the newest musical production offered by the Shuberts, at the Broadhurst on Thursday. Almost a unanimous opinion is that the entire production is unusually good and exceptionally well produced.

On the same evening "Persons Unknown" came to the Punch and Judy Theater very quietly, and little was known about it. The critics were not enthusiastic and it seems to be a mystery play that falls far from the standard which has been set by some of the season's most notable productions. One critic seemed to think that it might have some little success as a road show.

On Saturday night William A. Brady presented "The Insect Comedy," by Josef and Karel Capek, which he imported from Prague. It has been adapted and arranged for the American presentation by Owen Davis. A detailed review will appear in a later issue.

THE CAPITOL

Owing to the success of "The Prisoner of Zenda," this production was continued for a second week at the Capitol.

The third anniversary of the Capitol Theater is being celebrated this week. A special program prepared by S. F. Rothafel is a Liszt Memorial, the Duo-Art playing Liszt's Second Hungarian Rhapsody, the record by Arthur Friedheim. An oil painting of the great composer, loaned by the Aeolian Company, is on exhibition in the lobby, and the Capitol Symphony Orchestra is playing as an overture, "Les Preludes," a selection that this organization renders faultlessly.

THE RIVOLI

There were just four numbers on the program at the Rivoli last week and only one of them was related to music.

That was the dance interlude given by Rose and Frances Bernardi to the music of Brahms' "Gypsy Dance." The other three numbers were pictures. J. E. Williamson's interesting "Wonders of the Sea" moved up from the Rialto where it had enjoyed marked popularity the previous week. Gloria Swanson did some excellent work as "The Impossible Mrs. Bellevue," supported by Conrad Nagel and a capable cast. A Buster Keaton comedy, "My Wife's Relations," was the remaining one.

THE RIALTO

Wallace Reid in "Clarence" moved to the Rialto last week from the Rivoli, where it continued to draw large audiences and delight folks generally. The program was the same as that presented the previous week with the exception of the Forest Idyll, seen at the Rivoli, for which was substituted the overture from Rossini's "Barber of Seville," and the regular "Riesensfeld's Classical Jazz." Both were given by the Rialto Orchestra, Hugo Riesensfeld and Joseph Littau conducting, and accorded enthusiastic applause which bespoke the genuine pleasure that had been given.

THE STRAND

There was another Fokine Ballet, created and produced under the personal direction of Michel Fokine, at the Strand last week, and it proved to be even more interesting than the first one had been—probably because of the greater variety in the offerings. Dvorak's "Humoresque" was daintily and delightfully danced by Mlle. Korolova, Hunter and Bacon in the costumes of 1850. Then to the music of a J. Strauss polka, Mlle. Chabelska and M. Antonoff mimed a quaint bit of childish play of the same time. The final number was a bacchanale to music of Glazounoff, danced by Mlle. Desha, Korolova, Wilde, Hunter, Bauer, Bacon, Lee and M. Peck, Fernandez and Boneck. The settings by Gates and Morange were excellent. Jacques Gruenberg conducted the Strand Symphony Orchestra with his usual finesse. Louis Rozsa, baritone, who has become a favorite with Strand audiences, sang an aria from Verdi's "Rigoletto." Selections from "Mlle. Modiste," by Victor Herbert, made up the opening number, the orchestra, Carl Edouarde conductor, giving the work with a lilt and a vigor which be-tokened a thorough enjoyment. Eldora Stanford, soprano, sang the famous "Kiss Me Again" number as the finale. For the film portion of the program, there was an excellent Ince production with Milton Sills and Marcia Manon in the leading roles; there was the regular and always popular Mark Strand Topical Review, some odds and ends in natural studies, and Clyde Cook in his latest comedy, "The Eskimo." The organ solo by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard completed the bill.

MAY JOHNSON.

History of the Swedish Dancers

On November 4, in Brooklyn, the Swedish Dancers will present a number of folk dances of this Scandinavian country, carefully revived as well as revised, many of which were practically forgotten up to a short time ago in their native land. These are the result of a renewal of interest in old Swedish customs by a group of students in that country, many of whom came from Upsala and Lund, the center of Swedish national consciousness. Visiting every part of the country, they made full and detailed investigations among the peasants, especially among the older generation, and using this information as a basis, the dances were worked out as nearly as possible in their original form, and the old folk melodies which accompany them, arranged.

So fascinating were the results that a nationally wide revival of the primitive Swedish folk dance took place, resulting in an organization, through the medium of which there is, today, practically not a tiny hamlet which does not have its social club or "folk dancers." They have become a part of the ordinary school education and festivals on a large scale are given periodically.

Many of these dances are very difficult, and it requires close and long application to master them. For seven years members of one of the societies endeavored to learn an old dance called "Ostgotapolska." The dance starts and continues with such rapidity that there is no time to stop or think. Another interesting dance is "Oxdams," or the "Dance of the Oxen." It is danced by men, and is a description of a quarrel at a country fair. The costumes worn by the Swedish dancers are picturesque and represent most of the important provinces of the country.

Klibansky Returns to New York

Sergei Klibansky has returned to New York, after closing his most successful season of master classes in Seattle, Wash., and Memphis, Tenn. He has reopened his New York studio, and will start his pupils' recitals again this month. The first recital will be given in White Plains the middle of November, at Chatterton Hill, N. Y., and at the Y. M. C. A., East Eighty-sixth street, where he will introduce some new pupils. The following is a telegram of appreciation which Mr. Klibansky received recently from Memphis:

Memphis, Tenn., October 24.

Since you left us the telephone has been ringing constantly on account of numerous people wishing to congratulate us upon the magnificent success of the Klibansky master course in voice instruction of our school. You have endeared yourself to the people of the South, thanks to your lovable personality, and have impressed them deeply with your professional knowledge and your incomparable way of imparting the same to others. You are born a great teacher. Everybody is looking forward to your return to Memphis. Many thanks, congratulations and most cordial greetings.

(Signed) THE THEODORE BORLMANN SCHOOL OF MUSIC.

New Director of Baylor Fine Arts Gives First Recital

Walter Gilewicz, new director of the Baylor College Fine Arts Faculty, played his first piano recital to a Texas audience on Tuesday night, October 17. Mr. Gilewicz is a pianist of fine caliber and fully sustains the high regard which Eastern critics have expressed for his work. An

unusually good technic, coupled with sound musicianship, makes it an easy matter for him to do what some strive for in vain. He will appear in several cities in recital this winter.

Baylor College is indeed fortunate in having this high class artist to head the music faculty. The following program was received with hearty applause and genuine delight: Rondo a capriccio, op. 129, Beethoven; Rhapsodie, B minor, op. 79, Brahms; "Gavotte et Musette," op. 1, D'Albert; Ballade, G minor, op. 23, Chopin; Impromptu, F sharp, op. 36, Chopin; "Andante spianato e grande Polonaise," op. 22, Chopin; "Dance of the Gnomes," Liszt; "Venezia e Napoli Tarantella," Liszt.

E. O. B.

Organ Recitals for Henry F. Seibert

Henry F. Seibert, who on October 1 assumed his duties as organist and choirmaster of the Lutheran Church of the Holy Trinity, New York, will hold his first special musical service on Sunday afternoon, November 5, at 4 o'clock, when the program will consist of harp, violin and organ selections. Christiana Kriens will be the violinist. The latter part of November Mr. Seibert will give an organ recital in Holy Trinity, and at Christmas time at the same church he will present an oratorio for quartet. One of the forthcoming recitals booked for Mr. Seibert is at the Trinity Episcopal Church, Pottsville, where there is a new \$20,000 Austin organ presided over by a pupil of his, Harry Haag. He also will appear at Calvary Reformed Church, Reading, with Miriam Baker Hompe, soprano, and at the Harrisburg Zion Lutheran Church.

Aborn Opera School Opens

The Aborn School for Operatic Training, following the summer session, reopened recently with many old as well as new pupils. In this school training is given covering every detail of operatic art, including traditional interpretation, stage action, etc. Milton Aborn looks back on a long career devoted to this specialty, and most of us recollect his splendid seasons of grand opera, mostly in English (Monday nights in the original languages), at the then new Century Opera House, when he brought forward some of the leading American singers of the present day, men and women who are now connected with the Metropolitan, Gallo, Scotti and other opera companies. An interview with Mr. Aborn is always pleasant, for he knows this field as do few, and is known in the field as few others are.

Irish Regiment Band Delights Managers

Not only are the audiences delighted with the performances of the Irish Regiment Band, because from Auburn comes the following letter:

Dear Mr. de Bruyn:

I played two concerts with your band and soloists today to large and delighted audiences. If you can give us a return date in the spring you will oblige us; it not will look forward with great pleasure to a date next season. With best wishes,

(Signed) J. A. HENNESSY, Manager of Auditorium.

From Easton comes:

Dear Mr. de Bruyn:

The Irish Band is an exceptional attraction of its type. It gives a splendid entertainment from beginning to end and should receive every consideration from the managers in the various towns where it plays.

Yours very truly,
(Signed) J. F. OSTERROCK.

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and foremost
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Mng. Dir.

Beginning Sunday, November 5.

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with BETTY COMPSON and BERT LYTELL
A Paramount Picture

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Erno Rapee, Conductor
Presentations by S. L. ROTHAFEL

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The RIVOLI BROADWAY AND 49th ST.
WORLD'S PREMIERE OF
RODOLPH VALENTINO
in "THE YOUNG RAJAH"
RIVOLI CONCERT ORCHESTRA
Frederick Stahlberg and Emanuel Beer conducting

The RIALTO BROADWAY AND 42d ST.
THOMAS M'FIGHAN
in "THE MAN WHO SAW TOMORROW"
With cast including THEODORE ROBERTS and LEATRICE JOY
RIESENSFELD'S CLASSICAL JAZZ
FAMOUS RIALTO ORCHESTRA
Hugo Riesensfeld and Joseph Littau conducting

CURRENT NEW YORK MUSICAL ATTRACTIONS

"BETTER TIMES," Hippodrome.
"BLOSSOM TIME," Century Theater.
"CHAUVE-SOURIS," Century Roof Theater.
"FOLLIES," New Amsterdam Theater.
"GREENWICH VILLAGE FOLLIES," Shubert Theater.
"LADY IN ERMINE," Ambassador Theater.
"MOLLY DARLING," Liberty Theater.
"REVUE RUSSE," Booth Theater.
"MUSIC BOX REVUE," Music Box Theater.
"ORANGE BLOSSOMS," Fulton Theater.
"PASSING SHOW OF 1922," Winter Garden.
"QUEEN OF HEARTS," Cohan Theater.
"SALLY, IRENE AND MARY," Casino.
"SCANDALS," Globe Theater.
"SPRINGTIME OF YOUTH," Broadhurst Theater.
"THE GINGHAM GIRL," Earl Carroll Theater.
"YANKEE PRINCESS," Knickerbocker Theater.

Another Radio Recital for Daisy Krey

Daisy Krey, contralto, will appear as soloist in Mendelssohn's "Hymn of Praise" on the afternoon of November 5 at St. James' Episcopal Church, Brooklyn. On January 14 she will appear at the same church in Mendelssohn's "Elijah." Miss Krey's recent radio recital from the Westinghouse plant in Newark was so successful that she has been requested to sing there again in the near future.

Ethel M. Peters at Gardner School

Ethel M. Peters gave a song recital at the Gardner School on Friday evening, October 17, assisted at the piano by Edward Hart.

OBITUARY

Rita Fornia

Rita Fornia, for fourteen years one of the sopranos of the Metropolitan Opera, died in Paris on October 27. Mme. Fornia had undergone an operation at the close of the last opera season and was supposed to be recuperating in Paris. She was the wife of James Labey, a New York art dealer.

Rita Fornia, whose maiden name was Newman, was born in San Francisco, July 17, 1878, her stage name being the last three syllables of the name of the state. She studied first in Berlin, later with Jean de Reske, and made her debut in Hamburg in "La Juive." She returned to this country in 1906 as a member of Savage's English Opera Company. Two years later she went to the Metropolitan. She first came into prominence in that house when the illness of Mme. Eames gave her an opportunity to replace her at short notice as Leonora in "Trovatore." During her career at the Metropolitan she has appeared as Elizabeth, Venus, Ortrud, Sieglinde, Gutrune, Amneris, Carmen, Rosina, Nedda and Woglinde, among other roles. Of late years she had sung the role of Suzuki in "Butterfly" particularly, appearing in it repeatedly with Geraldine Farrar.

Comm. Rosario A. Roxas

Rosario A. Roxas, was born in S. Cataldo, Italy, in 1839, and died October 7, 1922, also in Italy, in his eighty-third year. He leaves eight children, among whom is Maestro Emilio A. Roxas, the noted coach and accompanist of New York. Rosario A. Roxas, who was an illustrious Italian citizen, received from the Italian Government the honorary title of "Commander" for his widespread generosity and philanthropy throughout Sicily. His memory will remain a lasting and grateful one among his countrymen both in Italy and the United States.

REVIEWS

(Continued from page 39)

should lay aside for a moment their prejudices in favor of the standard European classics and learn to know equally well this American classic. It cannot be too oft repeated. For familiarity in this case would not breed contempt but love, and the reason that too few American musicians are filled with a devoted love for MacDowell is simply that too few of them really know him through his work. Too many are ready to travel along old easy lines unwilling to make an effort to enter new fields. Gradually, it is true, MacDowell is becoming a household name. But why not hasten the good work with a little active Americanism? It will well repay the effort.

(Carl Fischer, New York)

TWO SONGS

Alfred Pochon is known chiefly as a member of the far famed Flonzaleys. He now appears as a composer of two songs to poems that have been set before—no doubt many times before—sometimes with success, but generally otherwise. We hesitate to predict the fate of the Pochon settings. Who can tell? When a composer takes poems that have already been made famous by other composers, can he hope to make them more famous? Perhaps. Certainly it indicates confidence, perhaps inspiration. These songs are "Crossing the Bar" and "La Lune Blanche." They are well written, melodious, flowing, with rather brilliant, complex accompaniments. Certainly very interesting music by a real musician. We wish them the success they so evidently deserve.

F. P.

NEW MUSIC

THE ARTHUR P. SCHMIDT COMPANY, BOSTON

"IT'S APRIL IN KILLARNEY," a song by George B. Nevin. The lyric, by Perrin H. Lowrey, is rather bright and gay, but the musical setting contains little that marks this number with originality. However, there are many singers who could make this a winning encore selection.

"ALGERIAN LOVE SONGS," by Harold V. Milligan. The first of the set of three, "Sunset," is most interesting with its Eastern atmosphere which is descriptive and dramatic. "Midnight" is almost as effective and there are some lyrical passages that are lovely, especially for the dramatic tenor or light baritone. The last is "Dawn," a fine number, although the ending is unnecessarily difficult. The singable lyrics are by Anna Mathewson. Altogether these three songs are as artistic as any received this fall. For the male voice.

CHAPPELL-HARMS, INC., NEW YORK (ASCHERBER, HOPWOOD & CREW, LTD., LONDON)

"THE FIRST LOVE," a lyric poem for the piano by Boris Levenson. A study of good quality for the artist-student.

OLIVER DITSON COMPANY, BOSTON

"VOLGA BOATMEN'S SONG." The well known Russian folk song, transcribed by Gordon Balch Nevin, for the organ. There is no elaboration here, just a dignified harmonization of the familiar tune.

"THE DITSON EASY TRIO ALBUM," for violin, cello and piano, by Karl Rissland. This handy volume contains fifteen short numbers which the composer has endeavored to keep within the technical possibilities of the average amateur. A collection which will find favor in the home of many music lovers. A standard work for schools and conservatories.

CLAYTON F. SUMMY COMPANY, CHICAGO

"WE'LL GO ON AND SERVE THE LORD," a sacred anthem for solo voices and a six part chorus, by Hilbert Earl Stewart. The melody is based on a negro meeting song and the composer has caught the spirit by letting the solo voice carry the tune with the chorus as a background of harmony. This number can be rendered seriously by a church choir or turned into the dialect and made a good number for a chorus.

"MOTHER LOVE," a number by Jessie L. Gaynor, arranged by Dorothy Gaynor Blake. A lullaby adapted for women's chorus. Not out of the ordinary. School work.

M. J.

National Academy Approves Municipal Project

Philip Berolzheimer, City Chamberlain and prime mover in the project to establish a great municipal opera house, conservatory of music and art center, has received the following set of resolutions, unanimously adopted at a recent meeting at the National Academy Association, H. W. Watrous president:

Whereas: It is understood that the City of New York has decided to acquire property for a Music and Art Center, and that the Board of Estimate and Apportionment has reaffirmed its intention to proceed to set aside a piece of property for this purpose, and

Whereas: It is understood that the site for the Music and Art Center shall provide space for an Opera House, an Auditorium, a Conservatory of Music, a Municipal Theater, and structures adapted for the use of the Arts, including Exhibition Galleries, Schools, etc.,

Therefore be it resolved: That the National Academy Association hereby express its hearty approval of the project in principle,

with the understanding that the site selected shall be centrally located.

The National Academy Association takes the occasion to congratulate the City Government on this very important step for the encouragement of the Arts.

CHRISTMAS MUSIC

(The following selections are appropriate for the Christmas holidays. Many are new and reviewed for the first time. These are marked with an (X.) Other well known songs and anthems are listed because of their value on such programs.—The Editor.)

Oliver Ditson Company, Boston

(X) "RESURGAM," a choral work by one of America's most prominent composers, Henry Hadley. Written for the semi-centennial of the Cincinnati Music Festival Association, for May 1923. This contains solos for all four voices with full chorus and a children's chorus. Time of performance about one hour and a half. There are four parts: Birth, Life, Death and Rebirth. The text is by Louise Ayres Garnett, who has created a background for Mr. Hadley's music that is lofty, dignified, and is given a treatment that will cause this work to be recognized as a choral of beauty and impressiveness.

In this composition the composer has created some of the most inspired musical passages he has yet produced. The key note is simplicity, yet with a strength that will command the interest from all musicians that are interested in such work. The children's chorus is particularly effective and rather offsets the more serious passages in a most agreeable manner. Orchestra score and all parts published separately. Reviewed in detail in a later issue.

(X) "BENEDICTUS ES, DOMINE," an anthem for mixed voice by Arthur F. M. Custance. Full chorus for well trained choir. Good musical quality.

(X) "O SALUTARIS HOSTIA, NO. 1," a chorus for mixed voices and published separately for men's voices, by Nicola A. Montani. Short selections for the Catholic service.

"PANIS ANGELICUS," arranged for men's voices by the same composer, Montani. New selections well suited for the Mass.

"PANIS ANGELICUS," by Cesar Franck, and arranged for a chorus of women's voices by Victor Harris.

(X) "WHEN THE DARKNESS MELTS AWAY," anthem for women's voices by William Reed. Suitable for any occasion. Simple and well harmonized.

(X) "EMMANUEL," a Christmas anthem for mixed voices by Charles Fonteyn Mannev. Alto, tenor and bass solos besides full chorus and duets. Most effective number for the holidays. Full of variety and tuneful passages. Out of the ordinary.

(X) "KING OF KINGS," a sacred solo with words and music by J. N. Hall. Published in two keys. Medium in B flat and high in C. A straightforward and easy setting. Works up to a broad climax which adds considerably to the effectiveness.

(X) "INVOCATION," also a sacred solo, by the well known composer, Walter Kramer. A number that will find its place on many prominent holiday programs. Written with great consideration for the voice and at the same time modern in construction. Two keys, E flat and C.

Carl Fischer, New York

(X) "FIVE BASQUE NOELS" (Christmas carols), harmonized and provided with ancient English text by R. Kingsley. Excellent numbers for either church or school use.

(X) "THERE WERE SHEPHERDS," a Christmas anthem for full chorus or quartet, with soprano solo, by John Winter Thompson. Effective though not difficult.

"SING WE CHRIST THE TRUE LIGHT," a Christmas anthem for quartet with tenor and alto solo by William Lester, a musician who understands well the limitations of sacred music yet who can create a composition of variety and melodic harmony.

"REHOLD I BRING YOU GOOD TIDINGS," a solo from a Christmas cantata, "The Star In The East," by Christiana Kriens. On the market for many years and still in demand on account of good qualities. Published in E flat and G.

"THE STAR IN THE EAST," a cantata by Christiana Kriens to text by the Rev. Charles Reynolds. An old favorite selection that continues in great favor for the Christmas holidays. Published separately in various forms. Standard work.

Clayton F. Summy Company, Chicago

"GLORY TO GOD," a Christmas anthem by Mabel Howard McDuffee. Without solos and but slight tempo changes. Adapted for the use of the ordinary chorus choir.

"IN THE BEGINNING WAS THE WORD," a Christmas anthem or for general use by F. Leslie Calver. Quartet with tenor and soprano solos or full chorus. Not difficult.

"A CHRISTMAS MESSAGE," for quartet with bass solo, by Philo A. Otis. An easy number.

"IT CAME UPON THE MIDNIGHT CLEAR," a Christmas song by Mabel Howard McDuffee. Published last year and well liked.

J. Fischer & Brother, New York

(X) "A CHRISTMAS CANTATA," by H. Brooks Day. The quartet and chorus passages are marked with lyrical beauty while the solos round out this splendid number and cause it to be unusually interesting in many respects. Dignity and good taste predominate the harmonic themes. A more detailed review will appear later in the MUSICAL COURIER.

G. Schirmer, Inc., New York

(X) "O JESU, DEUS MAGNE," offertory for chorus of mixed voices by M. Cherubino Raffalli.

(X) "GRANT, WE RESEECH THEE MERCIFUL LORD," a collect for four part chorus of mixed voices with alto and soprano solos, by John R. Van Vliet. Well harmonized number.

(X) "ARISE, SHINE; FOR THY LIGHT IS COME," a special Christmas anthem for mixed chorus, quartet and baritone solo, by George Henry Day. Excellent festival number. Text, Isaiah 1:1-3.

(X) "CHRISTMAS MORNING," for chorus of mixed voices by Frederick T. Llewellyn. A choral anthem a capella, with the melody in the pentatonic scale. For well trained chorus in order to give the swing and brightness necessary for a good effect.

(X) "IN BETHLEHEM'S MANGER LOWLY," a new sacred solo by Edward Shippen Barnes. Written in a quiet and simple style which corresponds with the devotional text. Good number.

(X) "FEAR O HEAVENS, AND GIVE EAR, O EARTH," a big broad setting by Franklin Riker to text from Isaiah 1:2-4. Especially suited to the baritone voice.

"THE ANGEL GABRIEL," solo by Louis Adolphe Coerne. Text Luke 1:26-28. Published a couple of years ago and constantly in demand.

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"CANDLE-LIGHT," a Christmas solo published last year and well liked. Musical setting by James H. Rogers to words by Gordon Hamilton.

"THE STAR OF BETHLEHEM," a standard Christmas cantata for soli, chorus and organ, by F. Flaxington Harker. Sung throughout the country for years.

"THE MESSAGE OF THE STAR," a cantata by R. Huntington Woodman. Another selection on the same order as the one above.

"THE STORY OF CHRISTMAS," a cantata for the four solo voices and chorus by H. Alexander Matthews. Words adapted by the composer. Still another standard work.

Harold Flammer, Inc., New York

(X) "THE INFANT KING," a Christmas song by Dion W. Kennedy to words by C. F. Alexander. A selection with musical value of the hymn-anthem type which tells the beautiful Christmas story in an effective way. Published also as a carol-anthem which is even more impressive.

(X) "THE HOLY NIGHT," a pastorate for the Christmas season for the organ, by George M. Vail. A selection for every occasion.

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"ST. NICHOLAS DAY IN THE MORNING" (Noel), from "Red letter days" by Easthope Martin, to words by Helen Taylor. A

(Continued on page 58)

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

I SEE THAT

The Chicago Opera will open on November 13 with Raisa in "Aida" and Polacco conducting. Giuseppe de Luca, baritone of the Metropolitan Opera, was married on October 4 to Giulia Ferro. Rita Fornia died suddenly in Paris last week. The One Million One Dollar Campaign, under the auspices of the Opera in Our Language Foundation and the David Bispham Memorial Fund, will end May 1. Katharine Goodson will return to America next fall for a concert tour. Sue Harvard is to appear for the fourth consecutive season with the Indianapolis Maennerchor. Harriet McConnell is at present in Paris studying operatic roles with Felix Leroux. Josef Hollman, the veteran cellist, is arriving on the steamship Ryndam to fill American concert engagements. Ernest Schelling will appear on November 3 and 5 with the orchestra at the Paris Conservatoire. Guy Maier and Lee Pattison opened Honolulu's new half-million dollar Hawaii Theater. The St. Denis-Shawn Dancers will appear during the week of March 18 at Minneapolis and St. Paul. Josef Lhevinne will give two New York recitals this season, and also a two-piano recital with Mme. Lhevinne. Last year the Cleveland Orchestra had 104 guarantors who stood good for a deficit of about \$200,000. Claudia Muzio is winning success in opera in Paris. Benno Moiseiwitsch opened his third American tour on November 4. Ettore Panizza has been added to the list of conductors of the Chicago Opera. Dimitry Dobkin will sing Mana Zucca's new song, "I Shall Know," at his Town Hall recital on November 14. Erna Rubinstein has returned to America to fill some important engagements. Paderewski maintains that one of the secrets of his success is his ability to concentrate. The new City Symphony Orchestra will present as many good native compositions as possible. Joseph Bonnet will again conduct master classes for organ at the Eastman School of Music this season. Cameron McLean has arranged an entire concert program of sacred music. F. Melius Christiansen has been elected the first honorary member of the Minnesota Music Teachers' Association. A series of historical recitals are being given at the Brooklyn Music School Settlement. Katherine Evans Von Klenner believes all teachers should be registered, just like physicians. Claude Warford gave his "operatic vaudeville" before a large audience at the Plaza last week. The Oliver Ditson Company is nearly ninety years old.

REVIEWS

(Continued from page 57)

bright rollicking number for the Sunday school entertainments or similar occasions during the holidays.

John Church Company, New York and Cincinnati

(X) "FROM DARKNESS TO LIGHT," a cantata for Christmas by Bernard Wagenaar. Text by H. J. Snyder and translated by Howard P. Davis. A selection that requires about twenty minutes to perform. The baritone is the principal soloist; also a duet with the soprano, followed by a splendid chorus. Detailed review in a later issue.

"THE ADVENT," a standard solo by R. Huntington Woodman.

The Arthur P. Schmidt Company, Boston

(X) "ST. NICHOLAS, HIS ROUNDELAY," a trio for women's voices, by H. Waldo Warner. For Christmas Eve entertainments, in both school and church.

(X) "O LITTLE TOWN OF BETHLEHEM," a sacred chorus for mixed voices by J. Edgar Birch. Good solo for soprano.

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The receipts for the San Carlo Opera season in Rochester reached \$50,000.

Paul Mehlin is to be guest of honor at the concert tonight in the New York School of Music and Arts. Frederic Dixon will give three recitals in New York this season.

Chicago now has two opera companies which will give operas in English.

Mrs. Frederick Snyder has returned from St. Paul and reopened her New York studios.

The Flonzaley Quartet is due to arrive on the steamship Olympic today.

Dolores Battistini, wife of the celebrated Italian baritone, is dead.

Mabel Garrison is making special appearances in leading opera houses in Germany, Austria and Spain.

Schumann Heink will open the Rubinstein Club's season with a recital on November 18.

The International Publicity Bureau has moved to 54 West Thirty-ninth street.

Arturo Papalardo will be accompanist to Rafaelo Diaz, of the Metropolitan, for the 1922-23 season.

The engagement of the Moscow Art Theater in New York will begin on January 8.

James T. Fitzgerald and Merle Armitage have organized the Fitzgerald Concert Company in Los Angeles.

Aurelio Fabiani, manager, of New York, is interested in a season of opera in Havana, beginning December 5.

Anne Roselle sang in opera in Houston, Tex., during the week of October 23-28.

William Wade Hinshaw's "Cosi fan Tutte" Company made its first appearance in White Plains on November 4.

Theodore Spiering conducted the Berlin Philharmonic Orchestra on October 16, the first time since 1913.

Clara Clemens will give seven recitals in Detroit this season.

Walter Gilewicz is making an excellent impression as the new director of the Balor College Fine Arts faculty.

Titta Ruffo started a Western tour last Monday.

Theo Karle says that he spells his name without a period after the Theo.

Henri Verbrugghen is winning success as guest conductor of the Minneapolis Orchestra.

Florence Macbeth has just started a thirty weeks' concert tour.

The Illinois Music Teachers' Association convened in Ottawa, October 24-26.

European critics call Luella Meluis "the International Soprano."

It is reported that the reason for Glazounoff's not coming to America is of a political nature.

Woldemar Schnée, celebrated hand specialist, has returned to New York for the first time since the war.

On page 7 Leon Rains begins his article on "Richard Wagner—His Influence on Vocal Culture and the Stage of Germany."

The festivals in Leeds, England, have been revived.

Music is included in the curriculum of the Northeast High School of Philadelphia.



IGNACE PADEREWSKI.

the ex-Premier of Poland, present presidential candidate in that country, and famous pianist, reached New York last Saturday on the S. S. Paris for his first concert tour in several years. His was a tumultuous welcome from political and musical admirers. (Photobroadcast Bain News Service)

day, "Lohengrin"; Thursday afternoon, "Die Walküre"; Thursday evening, "Die Fledermaus"; Friday, "Tristan and Isolde"; Saturday afternoon, "Die Meistersinger"; Saturday evening, "Salome" in German.

Caroline Thomas Soloist With Sousa

Caroline Thomas, violin soloist with Sousa's Band, will be one of the special attractions at the celebration which takes place at the New York Hippodrome, November 5. Miss Thomas joined the organization about six weeks ago and from her newspaper clippings there can be no doubt of her great success. She has been most enthusiastically received wherever she has played.

Opening Repertory of the German Opera

The repertory for the first week of German opera at the Manhattan Opera House, to begin on Monday, February 12, is as follows: Monday, February 12, "Die Meistersinger"; Tuesday afternoon, "Das Rheingold"; Wednesday

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